

The School Arts Book

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No. 7

CIVIC PRIDE IN PUBLIC SCHOOLS*

NORTH KINGSTOWN is fortunate in its neighbourhood, which produced some celebrated men, and had intimate associations with others; for the town was not only the birthplace of Gilbert Stuart, the painter, but was the early dwelling-place of Roger Williams, was visited by Berkeley, Franklin and Lafayette, and in its surrounding towns General Nathanael Greene, Commodore Oliver Hazard Perry and Commodore Matthew Calbraith Perry were born. Worthies like Richard Smith, the first settler of Narragansett, Mrs. Elizabeth Winthrop, who gave Wickford its name, good Dr. MacSparran, and, in later days, Wilkins Updike, historian of the Narragansett country, are also of local historical importance. It is to commemorate these men, and to remind the rising generation of the lives and work of those who were once "children of the neighbourhood," that the decoration for the School here outlined, has been carried out.

THE SMITH-UPDIKE ROOM

Beginning at the right of the bookcase, over which is an inscription, is a series of twelve prints, beautifully coloured by hand, of American birds from the famous folio edition of "Birds of America" by the naturalist, John J. Audubon. The names of the various birds represented (some of them of the locality) are lettered on the engravings. At the end of the room, behind the teacher's desk, are casts of the Madonna and Holy Child after Maiano, an Italian Renaissance sculptor; of Saint John Baptist, and the boy Tobit, after

*This may not be the best title for that which follows, but it will serve to focus attention upon the unique features in the decoration of the school buildings in North Kingstown, Rhode Island, carried out under the inspiration and direction of Mr. Daniel Berkeley Updike, founder of the famous Merrymount Press of Boston. The Updike family has been connected with the village of Wickford, North Kingstown, since its settlement early in the seventeenth century, and from that time successive generations of the family have been interested in its welfare. Mr. Updike, for some years, has given prizes in the schools.

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Donatello; and on the side of the room facing the windows, figures of children in swathing-bands, after two of the series of "Bambini," by Lucca della Robbia, on the front of the Foundling Hospital in Florence; and Cherubs playing on violin and mandolin, after Donatello.

This room is occupied by the youngest children of the School, and the treatment adopted has purposely been made as bright and attractive as possible. The inscription in this room is as follows:

The Smith-Updike Room. In Memory of Richard Smith, Senior, First English Settler of the Narragansett Country, c. 1637. Born in Gloucestershire, England, c. 1596. Died in Narragansett, New England, 1666.

And of his descendant, Wilkins Updike, Historian of the Narragansett Country. Born at Smith's Castle, Wickford, 1784. Died in Kingston, 1867.

Wilkins Updike's efforts, in conjunction with Henry Barnard, Commissioner of Education, in behalf of a better Public School system in Rhode Island will be remembered by an older generation.

THE ROGER WILLIAMS ROOM

The Roger Williams Room. In Honour of the Founder of the State of Rhode Island, Roger Williams, one of the Earliest Proprietors of Land in this Town. Born in Wales, c. 1599. Died in Rhode Island, 1683.

Roger Williams, at one time a landowner in Wickford, eventually sold his holdings to Richard Smith, at whose estate, however, for many years, he preached to the Indians.

This room is now without decoration. It is proposed to devote it to coloured pictures and casts of animals, Indians, &c.; and coloured views of American scenery,—such as Niagara, the Yosemite Valley, &c. These are appropriate to this particular room, which is for younger children.

THE BERKELEY ROOM [Grammar School]

The room is named in honour of the visit of George Berkeley, D. D., to Narragansett in the eighteenth century. It is inscribed as follows:

The Berkeley Room. In Honour of the visit to Narragansett in the Year 1729 of George Berkeley, D. D., Philosopher and Divine, whose Pre-eminence in the Realms of Higher Speculation was equalled only by his Virtues as a Man. Born near Kilkenny, Ireland, 1684. Died in Oxford, England, 1753. "To Berkeley every Virtue under Heaven." [Pope.]

This room, it is hoped, may be eventually devoted to portraits of famous men and women and views of American historic localities.

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THE NATHANAEAL GREENE ROOM [Grammar School]

The room is named after General Greene. The pictures, busts, etc., in this room have to do with General Greene, the war of the Revolution and other military subjects. To the right of the inscription is a bust of Caesar, from the original in the British Museum; in the corner, an engraving of Washington by Marshall after Stuart's portrait. Beyond the door is a document signed by Napoleon Bonaparte as First Consul, ordering a rifle to be given to a French soldier as a reward of honour for his bravery at the battle of Marengo. This valuable paper is surmounted by a head of Napoleon by Isabey, engraved by Tardieu. Next comes an etching signed by Jules Jacquet, of Meissonier's famous "Waterloo," showing Napoleon watching the progress of the engagement. Beyond this is an autograph of the Duke of Wellington, in the same frame with a curious lithograph of the "Iron Duke" on horseback, taken in later life. Beyond the second door is a coloured print of the Marquis de Lafayette, on the margin of which are portraits of Washington and Franklin. Beginning the next wall, is an old engraving of Trumbull's picture "The Battle of Bunker Hill." Next comes a bust of Washington after the French sculptor Houdon, and beyond it a photogravure of the picture by Gow of "Washington taking Leave of his Generals" (the key on the margin giving the names of all of these, General Greene being the sixth figure to the left of Washington). A bust of Lafayette, also after Houdon, and Trumbull's companion picture to the "Bunker Hill," "The Death of Montgomery at Quebec," completes this wall. At its angle is an engraving of Durand's "Capture of Major André." In the northeast corner of the room is a photograph of General Greene, enlarged from a miniature.

On the same wall with the inscription is another photograph of Peale's portrait of General Greene. Next to it is an engraving of Trumbull's well-known picture of "The Signing of the Declaration of Independence, July 4, 1776" (the key on the margin showing the persons represented). Completing the circuit of the room is a reproduction of Gari Melcher's portrait of General Greene, lately painted for the State House in Providence. The inscription in this room is as follows:

The Greene Room. In Honour of Nathanael Greene, General in the Revolutionary Army. Born at Potowomut, near East Greenwich, 1742. Died near Savannah, Georgia, 1786.

HALLWAYS

In the lower hallway may be noticed portraits of Lincoln and General Grant, engraved by Marshall. Over the two drinking-fountains are

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medallions of children's heads framed in fruit and flowers, after Lucca della Robbia.

THE HIGH SCHOOL

The landing of the western staircase of the High School (the Boys' side of the School) is decorated by a bust of the Hermes of Praxiteles from the statue at Olympia. The walls of both the staircases are hung with old engravings.

FRANKLIN LABORATORY

The inscription is as follows:

The Franklin Laboratory. In Honour of Benjamin Franklin, an occasional visitor to this Town. Born in Boston, 1706. Died in Philadelphia, 1790.

This room is not yet decorated. Busts of Locke, Newton and Franklin are needed for it, and pictures of scenes in the life of Franklin, and portraits of scientific men. It contains, however, two interesting autograph letters,—one of Alexander von Humboldt, the naturalist, the other of Sir William Herschel, the astronomer. Both are framed and accompanied by portraits.

THE WINTHROP ROOM

Beyond the Franklin Room is the Winthrop Room. This is hung with views of English historical localities, portraits of British authors, etc.

The inscription is as follows:

The Winthrop Room. In Honour of Elizabeth Read Winthrop (born 1614), second wife of John Winthrop, Junior, Governor of Connecticut. She gave Wickford its name, in remembrance of her English birthplace, Wickford in Essex.

Mrs. Winthrop was the daughter of Edmund Read of Wickford, Essex.

THE PERRY ROOM

Beyond the Winthrop Room is the Perry Room, commemorating the two famous Commodores. The pictures, etc., in this room concern the lives of the Perrys, or represent naval engagements, famous commanders, etc.

The inscription is as follows:

The Perry Room. In Honour of two renowned Brothers, Commodore Oliver Hazard Perry, born in South Kingstown, 1785, died in Trinidad, 1810; Commodore Matthew Calbraith Perry, born in Newport, 1794, died in New York, 1858.

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THE GILBERT STUART ROOM

The Gilbert Stuart Room. In Honour of Gilbert Stuart, Painter. Born in this Town, 1755. Died in Boston, 1828.

It is earnestly requested that all friends of the School who have engravings of portraits by Stuart, or photographs of such portraits, will contribute them to this room, to be placed in a portfolio.

THE WASHINGTON ACADEMY ASSEMBLY HALL

At the west end of the hall behind the Master's desk is a series of casts from the western frieze of the Parthenon at Athens, from the originals in the British Museum, London. Continuing to the right, the wall decoration consists of a series of busts after the antique, and views of early Roman antiquities by Piranesi. The entire east wall is adorned with casts from the northern frieze of the Parthenon. On the west wall is an excellent portrait of Washington, after Stuart, given to the School in 1908 by the Washington Lodge of Masons of Wickford, and until the present decorations were put up, almost its only ornament. The inscription in this room reads:

The Washington Academy Assembly Hall. Washington Academy was founded on this spot in the Year 1800, through the Instrumentality of William Ellery, Samuel Elam, John Innes Clark, Ann Allen, D. Vinton, George Benson, Thomas Lloyd Halsey, Daniel Eldred Updike, Jabez Bowen, George Gibbs, Christopher Champlin, Benjamin Gardiner, Stephen DeBlois, Francis Brinley, and Others, for the Education of the Youth of Rhode Island.

At the top of this inscription and below the frieze runs this quotation: "Nothing makes the soul so religious and pure as the endeavour to create something perfect; for God is perfection and whoever strives after it, is striving after something divine." This is attributed to Michelangelo.

On the right of the Master's desk is a door leading to the Headmaster's Room. On the wall facing the door is a print by Piranesi of Trajan's Column. An interesting autograph letter from William Ellery, signer of the Declaration of Independence from Rhode Island, to Daniel Eldred Updike, refers to the old Washington Academy.

In this work, hearty co-operation was given by the Superintendent of Schools, and by the Headmaster, and a Committee of three on behalf of the School. (This Committee is permanent and will pass on gifts offered to the School in the future.) The lettering of the inscriptions is the work of Mr W. A. Dwiggins of Hingham, Mass.

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It should be said that as far as possible engravings have been selected for use, and not photographs. This is because the engravings are not only more decorative when placed on the walls, but more permanent than any photographs can be. In the few cases where photographs are largely used, as in the Winthrop Room, carbon prints have been selected as the only ones which will probably stand the test of time.

Much has been done through the co-operation of friends of the High School, in Wickford and throughout and beyond the State. Much remains to be done; and the adornment of the remaining rooms is confided to the care and interest of the citizens of North Kingstown and the Pupils of the School. To the last it already owes three beautiful gifts. Year by year it is hoped that this little collection will grow, and become more and more stimulating to the young people of the town, who should learn from the examples of the men and women whose names are here commemorated that, "citizens of no mean city," they can, if they will, reflect lustre on their birthplace. For to instill this idea—this ambition—is the motive for the work which has been done here. May the End crown the Work!*

*Selections from a circular entitled, "Notes on the Decorations in the Primary and Grammar School, and High School, at Wickford, North Kingstown, Rhode Island, MDCCCXCIX," by Mr. Daniel Berkeley Updike, Boston. Here reprinted in part, with his kind permission.



BIRD STUDY IN SCHOOLS



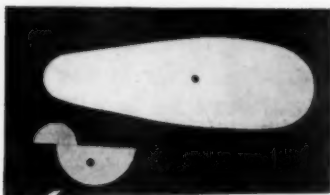
A chickadee extracting suet from the bark of a tree.

EARLY all species of birds are beneficial to man. Lack of knowledge of this value in the past has resulted in wanton destruction, and a lessening of the numbers of many desirable species. It should now be our aim as far as possible to correct these mistakes of the past; to teach the coming generation the true relation of birds to man, and to restore as far as may be the numbers of those birds whose ranks have been reduced. Both these results are advanced when boys are taught to encourage and protect birds about their homes and to observe the habits of these feathered benefactors. Incidentally the boys will be better men for having learned to conserve instead of to destroy, and for having acquired knowledge of some of nature's ways, while mankind will be better off by the replenishing of beneficial creatures and the establishing of friendly relations with them.

Two ways are readily open to any boy to encourage birds about his home; the providing of nesting sites and of feeding and drinking places. Nesting places for robins, catbirds, wood thrushes, brown thrashers, song sparrows and chipping sparrows and other common birds imply trees and shrubbery. If these are not already at hand about the boy's home he can usually obtain ready consent to set them out, when the purpose is explained.

Bluebirds, house wrens, tree swallows and purple martins readily nest in boxes provided for them, and occasionally crested flycatchers, tufted titmice, chickadees and nuthatches do so. Wrens will occupy almost any shelter that is placed for them; any plain little box with an entrance hole; an old tin can or teapot, or a gourd, hollowed out and having an entrance hole.

Bluebirds are sometimes a little more particular. Martins will often occupy the gourds or little simple single boxes, but as they love to nest in colonies some of the most successful efforts to attract them about a place result from putting up one of the elaborate, many roomed houses on a tall pole. Occasionally one finds in the woods some piece of limb containing an old knothole or woodpecker excavation. This furnishes an excellent natural nesting site for bluebirds and other feathered tenants.



Pattern and gauge for excavating a natural nest box.

In Europe some success has been attained in getting woodpeckers to occupy artificial nesting hollows that closely imitate those that the birds excavate, even to shape and dimensions. A little observation regarding the nest cavities that the birds provide for themselves, and the positions they

select will be a great aid in preparing and placing the artificial ones. A German firm makes a specialty of manufacturing these careful copies of natural woodpecker nest excavations, with elaborate machinery, but any handy boy can make them. A limb or small tree trunk some six inches in diameter is selected and a section is cut about sixteen inches in length. About two inches from one end a hole is bored into the section, at right angles to it, and about half way thru. The section is then split in halves, leaving the hole in the middle of one half. A pattern having been made from cardboard, together with a double card gauge as shown in illustration. The two half sections are marked by the pattern, so that when gouged out and put together the hollow in one will correspond to that in the other, and an imitation of a woodpecker excavation will result. The gauge is used to test the correct depth of the gouging in each half, which grades

regularly from the neck of the excavation at the entrance hole to the largest diameter of the excavation, near the bottom. See a, [Plate I. The two halves are then firmly nailed together, a piece of board is nailed on the top, a strip a little longer than

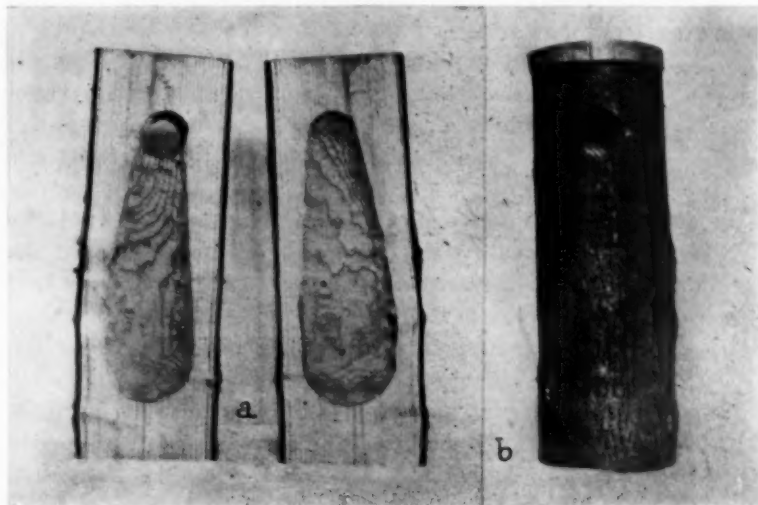
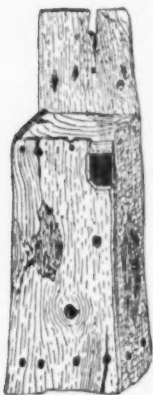


Plate I. a. Two halves of a natural nest box. b. The box completed.

the section is nailed to the back, its ends furnishing the means for fastening the nest box to a tree trunk, and the box, b, is ready to be placed where desired. Such a nest box would be suitable for the hairy and downy woodpeckers, crested flycatcher and blue-bird. It might be occupied by house wrens or chickadees, altho these prefer smaller excavations and entrance holes. Various sizes, to suit the requirements of the proposed tenants, may be made. This sort of box should be placed at the height of from fifteen feet up for woodpeckers, and from eight feet up for others.

One of the simplest forms of boxes to make is that shown in the illustration, made of two bits of board and four shingles. This is a good one for bluebirds and wrens; the illustration needs no further explanation. Most of the illustrations on Plates II, III and IV,* show the manner of making the various styles of boxes so well that a description is not needed.



A bird box made of four shingles and two bits of board.

(By permission of E. H. Forbush.)

In making bird boxes, it is well to bear in mind that plain, weather-stained boards are better than new or painted ones, and that an excavation in a branch is apt to appeal still more strongly to the birds.

Two enemies of our bird tenants need to be guarded against: the common house cat, and the English sparrow. If a piece of tin is nailed about the post or tree that supports the box, like an inverted funnel, as shown in Figure 7, Plate III, it will prevent cats from climbing to the box.

No absolutely satisfactory way has been devised for coping with the English sparrow. Poison is altogether too dangerous a method; shooting should only be resorted to when one is confident of his ability to positively distinguish between the imported bird and native species. It is best in shooting to use a 22 calibre rifle and C. B. caps. With this outfit the writer has shot an English sparrow from the same branch on which a native bird was sitting without even causing the latter to leave. By removing all nests of the sparrow and absolutely preventing it from breeding, the evil may be largely mitigated.

*Reproduced from Teacher's Leaflet No. 10 of the College of Agriculture, Cornell University, by permission of Mrs. Anna Botsford Comstock and the Secretary, Mr. G. N. Lauman.



FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

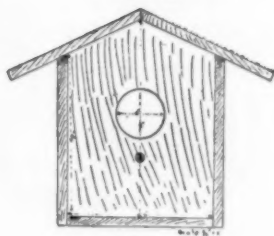


FIG 5

Plate II. Fig. 1. Box for bluebird or similar bird, made out of a grocery box with a bark cover. Figs. 2, 3, and 4. Boxes suitable for bluebirds, house wrens, tree swallows, or possibly a single pair of martins. These are easily made of light wood, or a box can be cut down and fitted with a roof. Fig. 5. Section of one of the last three boxes.



FIG. 6.



FIG. 7.

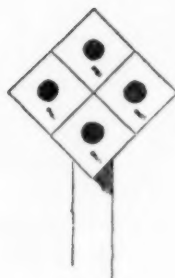


FIG. 8.



FIG. 9.



FIG. 10.



FIG. 11.

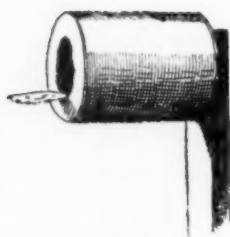


FIG. 13.



FIG. 12.



FIG. 14.

Plate III. Figs. 6, 7, and 8. Boxes set diagonally, one corner up, forming a simple way of shedding rain; Fig. 8 divided into four compartments, each with an entrance. Fig. 7 shows funnel-shaped tin on post to stop cats. Fig. 9. A half-section of a box cut in two diagonally, or can be made from light wood. Fig. 10. Section of Fig. 9. Figs. 11 and 12 made by carefully removing the bark from a section of limb and tacking it on to ends cut from board. Figs. 13 and 14. Wren houses made from old tin cans.

A small hollow, scooped in the ground and lined with cement forms an easily constructed receptacle for water for the birds to drink and bathe in. If a tiny fountain can be arranged for the center of the basin, so much the better.

Sometimes birds patronize thruout the summer, feeding places that are established for them about one's home; the time, however, when these places are most appreciated by the birds is in the winter, especially during heavy snow, when the natural supply of food is largely cut off. The primitive and most simple method of providing for the needs of birds consisted in scattering crumbs on the porch or other sheltered spot, rubbing suet into crevices of bark (see the initial) and tying or nailing pieces of the same or a scrap of meat onto trunks and limbs of trees. From these first methods have been developed quite elaborate window shelves varying in design according to the fancy of the user. A very satisfactory one may be made in this fashion: take a piece of board (or several, cleated together) the length of your window sill or less, if you prefer, and ten or twelve inches wide. It is well to have cleats on the underside of each end to prevent warping. This is nailed to the window sill and further supported by strips nailed in the position of brackets. On one end of this a receptacle is placed to hold food. This receptacle is made of light wood and in the shape of a small trough, into which a flaring hopper, widest at the top and narrowest at the bottom, automatically feeds its contents as the food is taken from the trough by the birds. The hopper is provided with a sloping cover at the top, for replenishing the food as needed. See Plate V. This food is selected according to the judgment of the birds' host. Personally the writer has used the following combination with very good satisfaction: a piece of scrap beef and some bits of dry bread are run thru a meat grinder so as to mix them well, and in a proportion that will

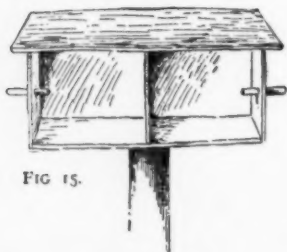


FIG. 15.

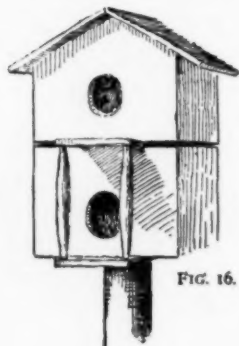


FIG. 16.

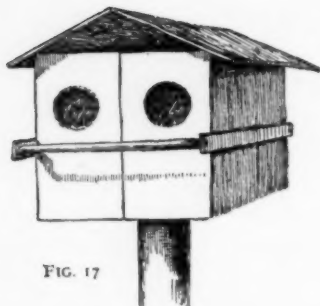


FIG. 17.



FIG. 18.

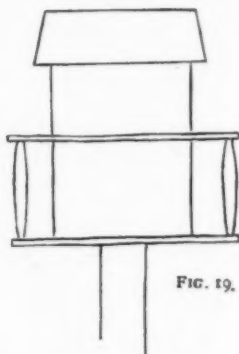


FIG. 19.

Plate IV. Suggestions in bird house design. Various kinds of perches suggested with reference to doorways.

not be sticky, but will work readily thru the hopper into the trough. To this combination is added the ordinary mixed bird seed, commonly used for canaries, omitting the rape seed, which the writer has not found that the birds eat at all well;

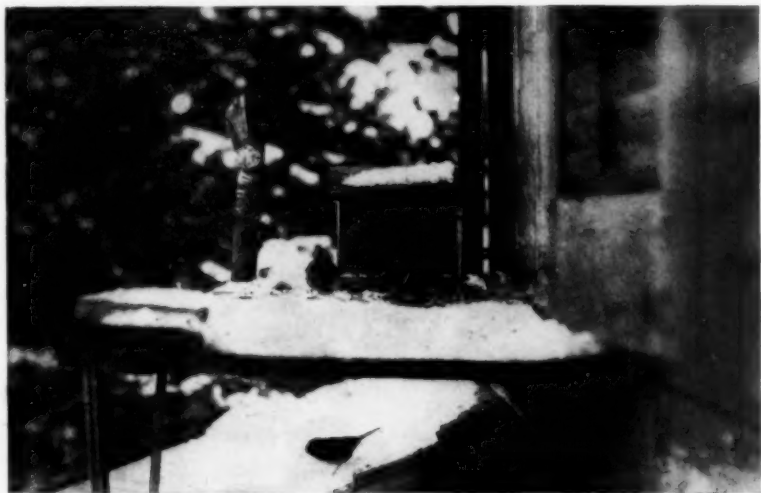


Plate V. Juncos and purple finches on a feeding shelf with feed hopper and food mine. Photographed from life, by the author.

also a small proportion of sunflower seed, which is the only thing that brought the purple finches to the writer's shelf, and which may induce other birds to come. A greater attraction is given to this shelf by adding a section of a branch of tree about two inches in diameter and twelve inches in length; bore several good sized augur holes half way thru this, fill them with broken bits of nut meat and pour in melted suet which is allowed to harden. This holds the nuts in place till the birds extract them, and provides the birds with a little clear suet if they wish it.

A small board is tacked to one end of the stick as a base, and by means of this the stick is fastened onto the shelf. Various similar devices are often fastened in trees about one's place, or on poles.

The work described has been taken up to a certain extent in some schools with good results. Manual training classes



Plate VI. A manual training class at work on bird houses, Public Schools, Portland, Oregon. Photograph by H. T. Bohlman.

working on bird boxes in public schools in Portland, Oregon, are shown in Plate VI. Work of this kind teaches the use of tools, affords an attractive form of designing, helps in the conservation of a valuable public asset, promotes observation of nature, and the humane treatment of the lower creatures, and finally, and by no means the least, furnishes to all concerned a pleasure that is healthy, both physically and mentally, and only beneficial to all mankind.

B. S. BOWDISH

Special Inspector of Wild Birds and Animals
United States Department of Agriculture
New York City

PERSPECTIVE

NO child should take up the study of perspective without having a certain maturity of mind, and some little preparation for the work thru careful still life drawing, wherein books, tables, chairs, and such common objects, play a prominent part. That is, I believe, everywhere conceded. Granted a child of fifteen or sixteen, then, with the necessary training in object drawing, and we have to make the subject of perspective illuminating, interesting, absorbing. There is no reason why it should be anything else than a revelation and a delight, from the first line drawn to the last picture composition, landscape sketch, or water color interior. Having taught the subject ten years, I know how generally it is hated, and how enthusiastically it may be enjoyed; and I propose to suggest as well as I can in the limit of a few pages the means I have taken to bring about the latter result.

An empty chalk box, which, with the lid off, forms a miniature room, and which the fancy can readily transform into a table, a chair, a house, a wagon, or any other of the dissimilar objects with which we are wont to demonstrate the first principles of perspective, is the sole equipment absolutely necessary. I always find valuable aid in a sheet of glass, upright, with a "point of sight" in the shape of a peep-hole about a foot away from it; and a glass-pencil with which to trace the outline of any particularly puzzling form, and convince the skeptic of the class of any statement his eyes will not corroborate. It is not essential, though. Any ready-witted teacher can make of the chalk box a true magician's cabinet, and draw from it all the rules of the game, and the farther fact that all the things commonly drawn in perspective are based on the box-form.

After this preliminary work, begins the first fun, and the first hard work, in a very simple-seeming exercise. We pose two equally tall models, one five feet or so behind the other, and note the difference in their apparent height. (See Figure 1.)

Then we imagine a man just as high as ourselves, his head, therefore, on our horizon, and we walk him away from us along a straight line until he becomes a mere dot, disappearing in the distance. We "pretend" that the sun casts a shadow of him

along the ground, just as long as he is high, and parallel to the picture line, and we draw that shadow also. (See Figure 2.)

For most of us, the man and the shadow will both be about five feet high, as will our horizon when we stand; and by multiplying his height, or the length of his shadow, at any point in the picture, we can estimate with sufficient accuracy for our purposes the length of any line parallel to the picture plane. Unless we teach some complicated method of projection, there seems no equally good way of measuring "distance into" the picture, along retreating lines or surfaces. The best device I have found is, to draw a plan of the intended picture, make a dot where I mean



Fig. 1. Pen sketch from life, by a high school pupil. Horizon 31-2 feet above the floor, girls 5 feet high.

to stand, and draw lines, converging at my station point, from all the points I wish to locate. Where these lines cut the picture plane, gives, in a rude and inaccurate, but sometimes useful way, the relative width of retreating surfaces. I have usually found it better, however, to say simply, "Look at some similar object near you; observe its retreating sides carefully; and use

your judgment." Where the student is of too inquiring a mind to find this sufficient, a teacher should be prepared to explain, as simply as possible, the laws on which the science of perspective is based, and to give some accurate architectural method of working out a drawing from a plan, to a scale.

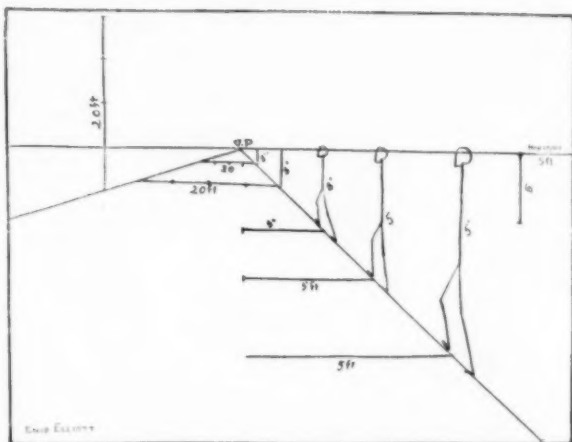


Fig. 2. Method of measuring objects in the picture.

The average child will not, however, demand any such information, and is not, in his second, or even in his third year in High school, mature enough to get a grip on it, if it is offered, that will make it available for actual everyday work. For him, such teaching is stultifying. He will gain much more by a looser method, wherein perspective is made a hook on which to hang all his legitimate drawing interests.

Having become familiar with the idea of estimating height at any point in the picture, we take a stated horizon, draw boxes of various sizes, appropriate to their intended use, add roofs

when necessary, turning them into barns, houses, dog-houses, bird-houses, on high poles, or what-not. The addition of a tree or two, a fence, and, if you are very ambitious, of a few animals, completes a very effective barnyard scene; and if you will commit

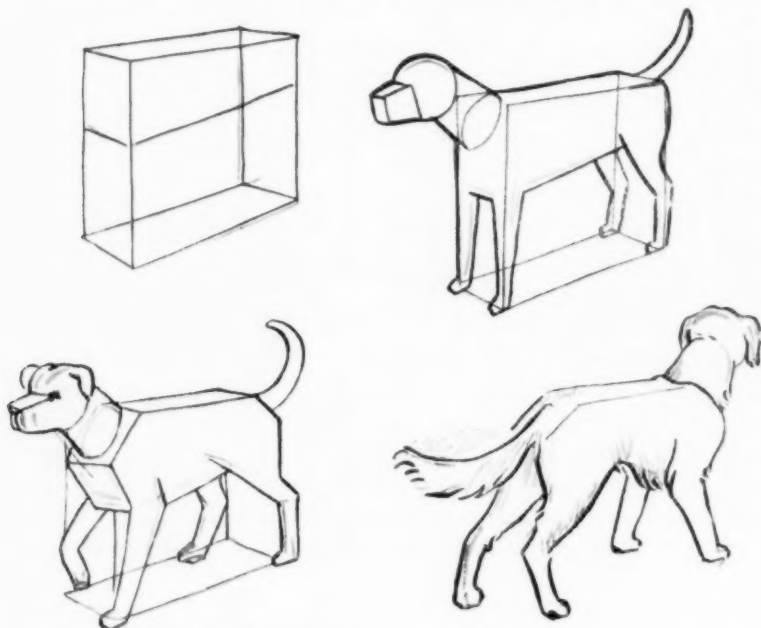


Fig. 3. Four dogs built on the same foundation.

the absurdity of having the pupils draw a dog "in perspective," I can assure you, and them, a most hilarious and instructive time. It isn't as silly as it sounds. Take a block of wood, on paper, and hew out a horse, a dog, or a man, sitting or standing. It will give you some valuable hints about "blocking in" your sketches from nature. (See Figure 3.)

This introduces "illustration," which every child loves, from the kindergarten, up. It may be followed by "The Old Oaken Bucket," "The Deserted Village," "The Legend of Sleepy Hollow," or anything the children happen to be studying in



Fig. 4. Perspective composition by a high school pupil. Subject, Evening; problem, house 13 feet high, fence 3 feet high, boy 4 feet high, man 6 feet high, dog in proportion, row of trees 15 feet high, bush 10 feet high.

their English classes, which presents some word picture that you can make into a perspective problem. If, by rare ill chance, there is no available material of that kind, they may be given a subject like "Reading," "Washing Dishes," etc. These drawings may be made most attractive by using chalk and pencil on gray paper. (See Figure 4.)

From the beginning of this picture work, the class should study such photographs as Millet's "Feeding Her Birds," "Woman and Chickens," Puvis de Chavannes' "St. Genevieve," Carpaccio's "Dream of St. Ursula," Da Vinci's "Last Supper." The use of



Fig. 5. Sketch from life with accessories arranged by the pupil.

the horizontal and vertical lines to form simple and beautiful patterns (particularly in the Carpaccio and the Puvis de Chavannes) and the value of converging lines, leading the eye toward the point of interest, should be carefully noted. The effect will be easily seen in the work that follows.

I have spoken of this "illustrative" work as if it were entirely from memory and imagination. I believe, however, that better results, and greater interest, are often obtained, by posing the model, drawing her, part of the background, and part of the



Fig. 6. An original perspective composition, subject, Reading; details determined by the pupil.

accessories, from nature, and adding the details necessary to good composition, and an effective telling of the story. This, too, gives practice in finding actual vanishing points for an actual scene, and in measuring retreating surfaces; practice that prevents the two ill habits of placing vanishing points too close together, in making a drawing from imagination, and of making retreating surfaces too broad. It helps, also, to keep close to the pupil the



conviction that he is reporting actual appearances, not drawing a thing in "Perspective" according to a cut and dried recipe: that perspective is a vital, actual, existing thing, not an abstraction. (See Figures 5 and 6.)

Usually there are streets and houses visible from the school windows which may be worked up into interesting compositions. If there are not, it is well worth the sacrifice of a Saturday or two to go sketching, having first studied Hobbema's "Avenue," and any other available and striking examples of perspective in landscape. A bit of road, with a tree or two at different distances from you, a bridge, over a narrowing stream, a boat-house, to be sketched, if in angular perspective, without actually locating the vanishing points, are excellent practice, a real revelation to many of the pupils, and a jolly good time for every one.*

The application of color to perspective drawings of rooms has been suggested more than once in *The School Arts Book*; and that part of the work may be handled in such a manner as to be of immense value to the child, who will one day have a home of his own, and face the problem of decorating and furnishing it. If this phase of the work is taken up, the main thing in mind should be to attempt only what can be done thoroly. The color schemes should first be worked out with actual materials. Sample books of papers, wood-stains, drapery materials, may be had for the asking in any city; materials the store has sold out, but which are quite as good for school use as if they were "the latest thing." There cannot be, and should not be, any attempt to go into the question of "styles" and "periods." That is material for a five years' course of serious study in an art school. But without attempting the impossible, there remains within the reach of the high school student much valuable development

*Kansas City from Harlem Banks, a pencil drawing from nature by Wilmot Heitland.

of the sense of fitness of furniture to its use; of harmonious color; of simple line; and of good material.

To perspective thus taught there is no end. To its value, and to the possible fields of its development, whether as landscape study, composition-study, art-history-study, there is no limit, but that of your own ingenuity of mind, and the time you have to spend. You can make it open unending new delights and vistas for the pupil. It can lead you in any direction you choose, and carry you as far afield as you choose. It can be an "Open, Sesame," if you so choose, to all the world about us.

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COLOR

II. COLOR FORMULAS

ALL painters, decorators and designers work in a more or less systematic way with their color-schemes. After years of experience this systematizing leads the color worker to formulas, either of his own making or to formulas that others have used successfully.

The successful colorist, however, will seldom admit the "crutches," rather giving the impression that his achievements are due to a superiority which he somehow happens to possess. Some suggest, with due modesty, that only a gifted few can ever understand this most illusive subject. Others advance and hold to the idea that we all see color somewhat differently, forgetting that this remarkable condition would not admit of any acceptance of the finished color-product except by the few, if they could be found, who saw color in nearly the same way.

Most of the famous painters of the past are known by their color formulas. On seeing the work of a noted painter, we are led to classify and attribute it to its author quite as much because of its color-quality as the choice of subject or anything else that goes to make up his "style."

Too often the rules or set of formulas have so limited the painter that his pictures are mere repetitions, the one of another.

Most instruction in the use of color is from the standpoint of personal preference given in opposition to, or agreement with, the student, and this usually leaves the student in an utterly helpless condition when thrown on his own resources.

If the instructor is sincere and sufficiently unbending, he offers the student his formulas and as a rule the student of color is only too anxious to collect a large number of these recipes rather than to do his own thinking, and in this way he becomes a diminutive repetition of his master, unless he has enough individuality to break away and formulate for himself, or a

greater insight than his instructor, and is able to carry ahead and add to the formulas offered to him. It was in this way that the apprentices of the old masters excelled.

This condition, however, has been broken into by the color-theorist who endeavors, by offering definite knowledge of color, to do away with, or to explain the personal equation. His aim is to aid, in the selection of colors, the number to be used, as well as the relative proportions of each, their juxtaposed combinations and suppressions and their relative light and dark properties. But because of the interdependence of the various elements of a pictorial arrangement or design, he is misled into trying to govern too much, with the result that systems are evolved that restrict while they fail to explain. A real understanding of color would explain personal preference but the system is only a make-shift made up of half-truths and false standards.

The idea of a cut-and-dried scheme that must be used only as given, is offensive to the painter, and, inasmuch as most theorists who have offered systems, have advocated several, they show the uncertainty of all such schemes and those who have offered several and committed themselves to none, in just so much, condemn the system, themselves.

The color system has made but little headway in the art schools, though it has appealed to teachers of art in schools where this study is one of several and but a limited amount of time may be devoted to any one subject.

The common error fallen into by most color-theorists is one that leads them to try to determine the least number of colors that may be chosen for a standard. And it seems to be a prevailing idea that the success of choice and combination depends upon these colors constituting white light or gray. Now the musician does not search for the least number of sounds that will produce silence; he has silence without any sounds

at all; and so the painter may have gray without any color at all.

There is no particular advantage to be found in a definite, small number of colors; we see a great number of different colors, and the problem is to classify them so that we may use any of them at will.

The fact that two colors may be made to produce white light is not so very significant, for three, four, five, six or a hundred may be employed to produce white light, or we may have white light without considering any colors whatsoever. And yet the basis of most all color systems is this small number of colors, which resolves itself into the teaching of complementaries and primaries. The word complement means that which completes, and white or gray is not complete color; rather, very incomplete. We find color away from white or gray, and the further from gray the color is taken the richer it is.

The conclusion, that any two colors constituting white light contain opposite color qualities equally balanced, is one based on the observation of physical phenomena, but is not verified by optical experiments.

The three primaries are advanced for simplicity's sake, but the real truth is much more simple, for we need to consider only one color as a fundamental.

Pigments standing for colors of the greatest intensity are chosen for standards and, as it is necessary to subdue intense colors in order to represent textures in variations of light, we are advised to degrade these strong colors in, principally, two ways. (Though pigments standing for degraded colors may be employed, instead of this advice, their relation to the vivid colors has never been determined by the theorist.) The most direct way to reduce the intensity of a color is said to be by mixing it with its complement using various proportions of each, according to the degree of suppression desired. The most logical, however, is

said to be the scheme of reducing primaries, thru secondaries to tertiaries, etc.

The best presentation of the three-color theory was offered by an Englishman, David Ramsey Hay, some sixty years ago, who proposed as a basis for all color-work six colors and six hues; his version of this system, usually known as the Brewster theory, declared that red, yellow and blue were three fundamental colors and that they, when mixed together two at a time, gave us the secondaries: orange, green and purple, which, in turn yielded the tertiaries: russet, citrine and olive. These three produced brown, slate and maroon which might be called the quaternaries, though Hay called the six--russet, brown, citrine, slate, olive and maroon, tertiaries, and said they were the hues of red, orange, yellow, green, blue and purple. (This special use of the word "hue" has become obsolete since Hay's time.) The David Ramsey Hay system had no scientific foundation and was discredited almost as soon as offered. Several attempts have been made to revive it, but the fact of its limiting painting to three pigments, alone is sufficient to prove it to be a mere make-shift. The variety gained by choosing different pigments is something the painter will never be willing to give up.

The three-color basis has been varied to suit the claims for different colors to be used as substitutes for the red, yellow, blue set, as in those which were called the new primaries when first advanced we find the red, green and violet set; and again, the red-orange, yellow-green, and blue-violet set used in mechanical reproductive work.

But there is no necessity for arguing the relative merits of the various sets of primaries advanced, for if we must have three primes and you will choose them from the spectral hues, any three may be used if they are chosen with regard to the variations of their wave characteristics, thus: any three com-

posed of one long-wave color, one intermediate wave-length color, and one short wave-length color, will be satisfactory. The spectral hues may be divided into three sections; then the long wave colors are those to be found below orange; the intermediate wave-length colors are those to be found between orange and green; and the short wave-length colors embracing all variations of color found above green.

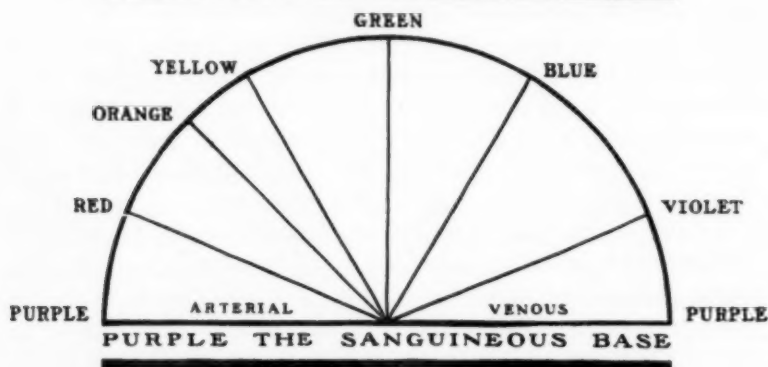
The printer is sure to tell you that you have employed off colors, if he is unable to reproduce your colors with his three-color process; but this is not true; it is his process that is off. If it were perfectly satisfactory he could reproduce any pigmental colors that you might bring to him, but as yet, his process is only a make-shift.

Circular color-diagrams are employed to teach the relations complementaries and primes bear to each other, but they must all be classified as only near-truths. Travelling in a circle will get us nowhere; it will only bring us back to the point from which we started. The opposite color-qualities cannot come diametrically opposite as they are represented in the regular circular color-diagram. The semi-circular diagram accompanying this article is the nearest thing to a regular form that may be employed where the opposite color-qualities are nearly but not quite established by the quadrant.

As well as the working formulas, such as those involving the mixing of paint, received from the color-theorist and practical painter, we have been presented from a somewhat different source, the color-symbolist, with various color attributes, which, while often alluring, convey no great assurance. We are told that green is the emblem of patriotism, that it is the musical color, that it denotes tranquility and should be used to express love, youth and beauty, while yellow-green was the emblem of despair in the days of chivalry. Yellow, when golden, is used

to glorify, but when degraded is made to stand for the lowest human attributes. Orange is the color of anger, and red is the color of passion. Violet is the color of thought, and blue, while said to be true, denotes melancholy and gloom. Purple is the

WHITE THE FUSION OF COLOR



color of royalty; black is used for mourning, and white represents purity. We may grant something to all this, but it is not very helpful for us to feel that in our realistic work we must lose the edge of a true (blue) color as it meets a thoughtful (violet) one, or that with a passionate (red) we may work an alternating pattern of purity (white), or that around a royal (purple) center we may employ a patriotic (green) border. Of course we should always observe the appropriate, but in these attributes we will not find anything that remotely bears on real color-harmony. Symbolism can be no guide as it is not the lone color we work with, and while colors call up sensations of passions, royal splendor or purity, the associated contrasting colors lessen the emotional value of any color.

The pathologist and therapist also have something to tell us, and, while it is not particularly comforting to know that red superinduces the homicidal mania, and blue superinduces the suicidal mania, or that there may be some baleful or curative properties connected with the particular pigment which happens to be on the point of our brush, still, perhaps more of real value to the aesthetic color-worker may be found here than anywhere else, for after all, there is but one satisfactory explanation of the basis of color-perception and that is the sanguinous. This explains all the aroused emotions as well as the physiology and physics of color.

A brief study of the semi-circular diagram will show that half-truths of all systems are explained by the purple-slant; every variation of color leads either to white, meaning gray, or to purple. We find we have done the same thing in each case; never mind how it is explained. The degrading of a color by its so-called complement merely means the purple asserting itself and in the tertiaries it will be readily seen that in all mixtures of red, yellow and blue, purple must dominate as the darkness hue, and if degraded pigments are chosen they are those that do not react strongly from purple or call up the purple sensation.

All variations of color cannot be made to conform to any very simple system.

There should be no rules. The natural laws should be understood, and they may be violated with discretion for certain effects. Anything is right if it looks well and is logical.

Don't teach formulae; teach phenomena.

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CHUIGI AND HIS STENCILS*



Fig. 1. Fu-rin (wind bell). The banner fluttering in the wind cause. the gong to tinkle; a favorite garden device.

HE streets of Tokyo are flanked with an endless succession of tiny shops, so that the Western stroller falls finally to wondering where the people live. The question is easily answered. Nightfall finds the entire interior of a Japanese home converted not only into bedroom but actual sleeping space. Oriental household arrangements call for no such space-consuming enormity as a bedstead.

These thousands of lilliputian shops not sufficing, the small trade overflows to the curbstone, where, strung for miles along the kaleidoscopic ways are little booths, consisting each of a square of matting by way of ground site, the merchandise spread upon it, and the grave and courteous proprietor, bare of head, crouching, like a replica of Buddha, amid the surrounding bric-a-brac.

The wares spread out are infinity itself, but each tradesman is a specialist. One offers only *geta*, the wooden clogs for the street; or he may vary his stock to the extent of *zori*, also, the straw sandals for indoor use. Another sells nothing but writing brushes, while his neighbor cuts wooden seals, in classic Chinese characters, for customers who wait, and watch his clever handiwork. At the crossing a dapper little Jap will be frying lobsters' tails in oil, and next his stall an ancient but genial hag is devoting her whole self to paring hand-made toothpicks, for the chance trade of the street. Compute her income, at Japanese prices!

Just such a Nipponese Cheapside is the *ku*, or ward, of Asakusa (pronounced Asak'sa). Thru this congested district a considerable thorofare leads boldly up to the main

*Pronounced Chu'ghe, with the g hard.



Fig. 2. The bat (komori), meaning also, umbrella, so named on account of its winged structure. Fig. 3. Japanese sparrows.

gate of Asakusa Park, where rises a great triumphal arch of staff, to remember Japan's late victories on land and sea. Off this avenue lead innumerable narrow lanes, which are, indeed, the stuff of which Tokyo is made; not lanes where cattle graze, but tiny, narrow streets, without curb or sidewalk, and flanked interminably by the little shops that repeat themselves, mile after mile, in nearly every quarter of the city.



Fig. 4. The biwa fruit. Fig. 5. The morning glory. Fig. 6. A spray of flowering grass.

I had turned off into one of these byways, disconsolate and bored. Duckworth had started for Yokohama and home, leaving me alone again amid two million people whose tongue was unknown to me, as mine to them, and who did not eat my food or think my thoughts. Then, too, I had become sated with the endless repetition of things. It is borne in, at length, on the shop-stroller in an Oriental city, that there are after all but a moderate number of units in the amazing pattern at first so captivating, and that after he has reviewed the curio man, the comfit cook, the seal cutter, the toy maker, and, say, a score of others, the minutiae of the traffic panorama begin over, and all the sights that follow are replicas of things already seen.

In such a fallow frame of mind I stumbled over Chuigi. It was down a side lane hard by the Asakusa Arch. Here, in the shadow of a *geta* shop, a grizzled little Jap was squatted, Buddha-wise, beside a nondescript and tiny stand. He looked to neither right nor left, but endlessly traced marvellous slits in stiffened paper with his set of chisel knives.

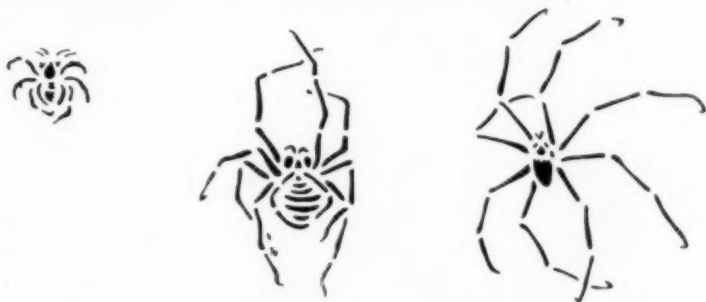


Fig. 7. Three varieties of daihachigumo (the spider).

Staring aimlessly at Chuigi as I had stared at a score of other curbstone artisans during the hour, I perceived that one eye sufficed him for his work, the other no doubt having suffered mishap at Port Arthur, or up the Yalu River. His little chisel knife moved suavely over pencilled tracings, with the same marvellous subtlety of effect secured by his kind with that far more tractable tool, the brush. Tongue has no words to describe the emotional power and beauty of a Japanese brush stroke. How, then, shall we appreciate, in terms, an equal mastery of a far less docile implement!

Chuigi's one eye sees the subtleties of form as only the masters see. And indeed here is the marrow of the art of Nippon. The Japanese have ever been oblivious to perspective, at first as children, in the beginnings of craft, and now for tradition's

sake. And their color is not pleasurably remarkable, in any consideration of harmony, but only for its delicacy of tints, and the skill in laying on. But for surpassing appreciation of the poetry of simple forms, and a parallel ability to interpret it, the

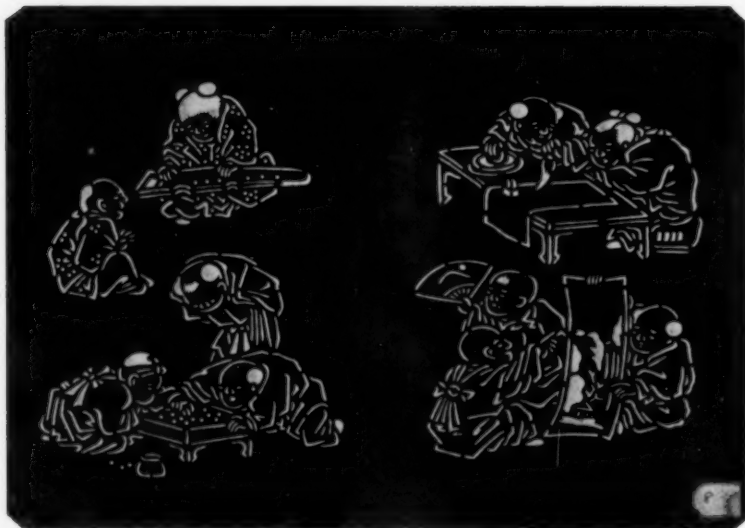


Fig. 8. A stencil which has been used, showing children at school and at play.

Japanese designer has no equal among men. He requisitions all nature for his themes, and is bound by no canon such as the Koran has imposed upon the art of Islam. His rules of interpretation are as conformable as his kimono itself. He absorbs into his soul a fragment of a mood, from a glimpse of a bird, or a butterfly, or a span of bamboo. And he sets the feeling down on paper, in his free-flowing, wonderful strokes. And these he can record with a hand that seems really a

heritage out of the centuries, in the certainty of its power. His form composition is unerring, and witnesses a study carried to its ultimate finish, and lost in intuition.

Chuigi worked with that certainty and lack of consideration which might well impute to the chisels themselves the esthetic intuitions which guarantee results. Every stroke was crucial, yet none went wrong, or was indiscreetly placed. I poked among the thousand or two of finished pieces on the trays and found them a stenciled record of Nipponese folk-lore and mythology. Since the Japanese have some eight million gods, and since these have respectively for their servants or familiars virtually all the forms of the animal and vegetable realms, it is apparent that Chuigi and his guild are rich in motif, if naught else. And his craft, if I may attempt to name it, lies in setting music down in terms of line and space. Each stencil was simplicity itself, yet subtlety unfathomable was there, in line and balance, and liquidness of stroke. Whether his objective theme be a simple plant spray, a bird, a fish or a heraldic story, the Japanese artist recedes to the farthest limit from a realistic portrayal and moves in a world of nearly abstract emotion. His work is a distillation of pure beauty, where the abstraction of line and rhythm and balance is the essential thing, and the mere objective fact, altho presented with a wonderful fidelity, does not obtrude.



Fig. 9. The fagot carrier, a study of the pose.

In such work as Chuigi's there are no mere accessories to the theme. Every tool stroke bears its burden, which is the burden of the whole. And, really, this same organized fidelity, translated into terms of civil polity, is what makes Japan a world power. In social and political Nippon there are comparatively few self-seeking units, nothing centrifugal, no flotsam and jetsam of waste. The nation is a flying wedge of forty-five million molecules whose cohesive strength has been attained in the fires of loyalty, which is about the same thing as artistic appreciation.



Fig. 10. A study of the Japanese trout.

It is said of one of the better known artists of Japan that on one occasion he swept in the main elements of his design within the space of a few moments, and then consumed three days in considering where and how he might best place his signature, which of course could not be less than a feature integral with the whole.

As I squatted before the trays, trying to extract from Chuigi, thru the futile medium of tourist phrases, a folk-lore adequate to his stencils, there came just at my shoulder a quiet and young voice asking in tolerably good English what it was I desired. I turned and found my questioner, one of the crowd about, to be a boy of fifteen, wearing the visored cap and divided skirt of the student class. With his painstaking help Chuigi and I



Fig. 11. Tai (the carp). The Japanese attribute to the carp bravery and other knightly qualities. The popular legend goes that he climbs waterfalls (something which a carp is far too lazy to do). The misbelief is the basis of many beautiful stencils.

finally accomplished quite an extensive transaction, as Chuigi's experience went, so that I came away with some two hundred stencils. Meanwhile, squatting by the trays, with my interpreting angel directing matters over my back, I was harassed by a question which must soon be determined. Should I fee my volunteer for his time and trouble? To offer a coin might prove an awkward error. To withhold might furnish a citable instance of the ungrateful foreigner, to a lane full of gentle wonderers. I adopted the latter view and, thanking the boy at parting, tendered him a piece of silver. I shall not soon forget the precise manner in which he declined,—a slight aversion of the torso, a steady gaze into my face and a softly spoken monosyllable utterly final in its intonation. He was too perfect in his motive to permit himself to be offended, much less to offend me in the refusal. The boy was as interesting, for the moment, as Chuigi himself. He would not, then, receive the coin, but he would be pleased to have the American's "name card." I forthwith produced the pasteboard and we parted with the utmost mutual consideration.

It is not for an Occidental to enter self-confidently into a criticism of Japanese design. I can offer no more, then, than a passing remark upon the stencils shown here.

The initial design has the utmost charm of airy grace, not at all enhanced by the addition, in other hands, of the letter itself. A wind-bell, that pleasing toy of the Japanese garden, depends from some unseen support, and a brace of swallows are flying past. Note the suggestion of breeze the knife has wrought. Figure 2, the bat, is a good example of the bold and successful use of line and mass together. The sparrows in Figure 3 are another. Figures 4, 5 and 6 show how consummate is the artist's skill in picturing forth the plant movement. In Figure 7 the spiders are done in such simple, naked strokes and yet are

so fascinatingly spidery. No. 8, dealing with children at school and at play, shows a masterly use of the chisel in representing the third dimension. The wood carrier, Fig. 9, is a charming pose study, and the more so in the present medium. Just as the swallows and bell flash out the impression of airiness in the upper world, so the Japanese trout, Fig. 10, carries the undulating, sinuous life principle of the sub-aqueous. Line and mass are equally subtle in their effect, and there is not one stroke too many.

A masterpiece is reached in Figure 11, where a carp is shown ascending a fall. This stencil actually roars with the downpour of waters, and the splendid torsion of the fish could not be more powerfully suggestive, in any medium.

We of the West, by the way, do not respect the carp particularly. With us he has a nowise spartan reputation, and is conceived as a lazy and flaccid gourmand. But in Nippon, where he is known as the *tai*, he is held in exalted esteem for noble prowess and high moral qualities, and he figures in numberless folk-stories and legends.

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Typical Japanese dwellings

TEN GREAT PAINTINGS

VI

THE ASSUMPTION

By TITIAN

THE greatest paintings are in one way like the greatest books. Who ever mastered the Dialogs of Plato, or Kant's Critique, at the first reading? Who ever felt satisfied with his first reading of the Divina Commedia, or of the immortal Faust? When I once mentioned to Dr. William T. Harris the difficulties I had encountered in Hegel's Aesthetics, he exclaimed with a reassuring smile, "Ah, that is one of the great books; at about the thirteenth reading it begins to yield its juice!"

The Assumption seems to me a work of this kind. When I first saw it I wrote in my notebook, "It disappoints me." When I had seen it again I wrote, "The composition of the picture and its light and shade are of course admirable." Ten years after my first sight of it I saw it for the third time, and went into its presence day after day. Then I wrote, "Taine is right. 'Venetian art centers in this work, and perhaps reaches its climax.' It is certainly one of the supreme masterpieces of the world."

The Assumption is a large picture, so placed in the Academy of Venice that one sees it first across a long gallery and thru an archway; the sight-seers coming and going before it seem a part of the crowd in the lower portion of the canvas, while above them all floats the brilliant, life-sized figure of the Virgin. "To this central point in the picture Titian invites us by all the arts of which he is a master."* And he is master of all the arts known to the painter.†

*From a description in Crowe and Cavalcaselle's *History of Painting in North Italy*.

†See Ruskin's "The Two Paths," Lecture II, *The Unity of Art*. The colors of the picture seem too intense and its contrasts too sharp for perfect beauty, as it stands here in the Academy, but it was painted originally for the high altar in the great, dimly lighted church of the Frari, and no doubt there, in its place, as it came from the hand of the Master, it was supremely beautiful, "incapable of any improvement whatever."



THE ASSUMPTION
By TITIAN

The picture deals with three realms: the realm of the earth, the realm of the air, and the realm of heaven; and these three are so interrelated that the picture is a unit. The central realm is in touch with the lower thru its lowest cherubs and the upward reaching men, and with the upper thru the encircling cherubs, the ascending Virgin and the condescending Father. It is in harmony with the lower thru its shadows, and in harmony with the upper thru its lights. It is in sympathy with the lower thru its intense activity, and in sympathy with the upper thru its cloudless joy. In the original the color forms a fourth bond. The contrasting hues of blue and orange, yellow and purple, red and green, most brilliant in the central realm, are subdued to the rich deep glooms of red and purple in the lower realm, and softened to the serene glow of green and yellow in the upper realm.

But each part of the picture has an individuality peculiarly its own. Below, the astonished and perplexed apostles yearn and pray and argue, in their darkness. Only one, John the beloved, who had cared for Mary since the crucifixion, is at peace and understands. In the realm of the air, illuminated by a light like the shining of the sun at noonday, the ascending Mary stands amid a brilliant and joyous throng of cherubs. In the face of Mary only is there a trace of anything but pure delight. In the upper part of the picture the Almighty, a cherub and a seraph, without mirth, but charged with an intensity of purpose, an all-consuming fire of good will, float in the glory that excelleth, as serene as a cloud in the white east at dawn. In form the Nameless One is an embodied intelligence; in symbolic color an embodied grace. He seems immediately conscious of everything, directly in control of all. At the very moment he would welcome the Madonna he listens to the adoring seraph, and restrains the cherub eager to crown the brow of Mary with the

wreath of immortality. From behind these upper figures a glory so deep and intense that the eye cannot fathom it streams in from the infinite spaces, and breaks in circling waves of celestial spirits upon the realm of air.

But after all Mary is the supreme attraction. Physically perfect, robed in beauty, a cloud beneath her feet, she is borne upward, but not by the whirlwind that carried Elijah above, nor by the angels that transported the body of Moses from Nebo to the sky. A hint of the whirlwind is here in the swirling robes; a hint of the angelic power is there in the festoon of cherubs; but Mary ascends thru spiritual attractions; she rises because her spirit responds again to the Divine voice. In her girlhood, she replied, "Behold, the Handmaid of the Lord"; in her prime, she answers, "Behold, I come; lo, I delight to do Thy will." Thus she is drawn from earth to heaven; from pain thru song to peace; from the mysteries of the life where we see thru a glass darkly, to the revelations of the life where we see eye to eye and know as we are known.

But look at the face of Mary. She has forgotten her friends below; she is oblivious to the flood of life and love about her; she does not see the wreath and crown above her head. There is for her one supreme attraction, to us invisible; on that her eyes are fastened, toward that she lifts her hands. That which was a light is becoming a face,—the sweet face she kissed at Bethlehem, the brave face she loved in Nazareth, the face she could not endure on Calvary, the face she had seen last above the clouds on Olivet, now transfigured with eternal glory,—the face of her own beloved Son. As the blessed truth dawns upon her faithful heart, a wonder of surprise, a vanishing sorrow, the unspeakable yearning of a mother's love, an inconceivable joy too intense for smiles or tears, throb and tremble in her own wondrous, fearless, upturned face.

"First a peace out of pain,
Then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again,
And with God be at rest."



Who else but her Son of all the hosts of heaven could give
her perfect welcome to the Father's house?

Whether we accept Ligouri's account of this "Glory of Mary"
or not, we must accept Titian's vision of it. He has shown us

the glorification of a great soul. He saw a triumph like that which Henry Van Dyke saw in the passing of Tennyson:

"From the misty shores of midnight,
Touched with splendors of the moon,
To the singing tides of heaven,
And the light more clear than noon,
Passed a soul that grew to music
Till it was with God in tune."

As the Madonna transcends the Laureate, so Titian's rich, full-organ harmony transcends Van Dyke's sweet melody, but both have the same message. It is the thrilling message of Easter.

HENRY TURNER BAILEY

North Scituate, Massachusetts



ANNOTATED OUTLINES

APRIL

DECORATIVE Design seems to be the topic most appropriate to the months of April, May and June. Spring has come; everything feels the urge of the returning tide of life. Then, if ever, creative work may be expected from the children. But creative work in the realm of decorative design is beyond the powers of most children in the primary grades. Ideas of ordered beauty seldom sprout thus early. Of course we can force children to make decorative designs in these grades, but we cannot force a genuine appreciation of them. Love of the pictorial is still strong, and therefore the pictorial element is dominant in the primary outline. In the grammar grades decorative design begins at once in a problem presented by the just completed work in pictorial drawing, namely the making of appropriate covers for the booklets. The grammar grade children are thus finishing a booklet, while the primary children are beginning one.

PRIMARY

In these grades we continue our class observation of nature, but more directly for the sake of the objects themselves. The lessons for the rest of the school year will form, in each grade, a connected series, resulting in a little book, with a pretty cover.

FIRST YEAR. Begin a booklet entitled, Springtime.

Each teacher should plan a booklet entire, at the outset, according to local conditions. It might include illustrative drawings and brief written descriptions of the spring activities, the spring plays and games. In the country the farmer sows seed, in the city the hand-organ man appears; in the country the children go for early flowers, in the city they play games on the sidewalks. The subjects will differ in different localities. The drawing reproduced as Figure 1, was made by Earl Peirce, Stockton, California. The gardens in the foreground show the survival of Egyptian perspective, but the composition

of the whole is good. Let the subjects in April deal with the larger aspects of things, the flight of wild geese, the return of the birds, April showers, ploughing, sowing seed, etc.

SECOND YEAR. (U)

Begin a booklet concerning Spring Growths.

Each teacher should plan a booklet entire, at the outset, according to local conditions,—class, available material, time per week, etc. It should include drawings of pussy willows, alder catkins, the first hepatica, mayflower, crocus, or whatever it may happen to be, with brief descriptive text. Do not make the pages too large. Make them children's size. The title of the booklet may be fanciful. "Mary's Garden" was popular last year. "A Laughing Chorus" would be a good subject for April:



Fig. 1. The coming of spring, by Ear. Pierce, II, Stockton, Cal.

Oh, such a commotion under the ground
When March called, "Ho, there! Ho!"
Such spreading of rootlets far and wide,
Such whisperings to and fro.

* * * *

"I'll promise my blossoms," the Crocus said,
"When I hear the bluebirds sing,"
And straight thereafter, Narcissus cried,
"My silver and gold I'll bring."

"And ere they are dulled," another spoke,
"The Hyacinth bells shall ring."
And the Violet only murmured, "I'm here,"
And sweet grew the air of spring.
Then, "Ha! ha! ha!" a chorus came
Of laughter soft and low,
From millions of flowers under the ground—
Yes—millions—beginning to grow.



Fig. 2. A page from a "Laughing Chorus" booklet. Drawing by Helen van Emburg, I, Ridgewood, N. J.

What a pity we do not know the name of the author of this jolly spring song.* Figure 2 shows a page from a "Laughing Chorus" booklet. The drawing is by Helen van Emburg, Grade I, Ridgewood, N. J., but the page as it stands was arranged to show how all the pages might be laid out.

THIRD YEAR. Begin a booklet on Outdoor Neighbors.

The title may be determined by the individual pupil or by the teacher. The booklet should deal with the animal, bird, insect life of the spring. The

*The song may be found in Miss Lovejoy's *Nature in Verse*. Silver, Burdett & Company.

subjects for individual pages will be determined by local conditions. The drawing of the birds in order of their return, and the writing of descriptive text for each would form a good series. Another good series would be studies of



Fig. 3. The return of the birds, by Frank E. Johnson, III, Bristol, Conn.

the frogs, turtles, fishes, etc., which always figure so largely in a boy's life in the country. The drawing at Figure 3, by Frank E. Johnson, Bristol, Conn., shows a flock of birds, full of life and joy, tho done in ink.

GRAMMAR

The designing of the covers for the booklets affords opportunity for a review of color, and a study of the other elements of beauty in book covers, proportion, rhythmic subdivisions, good lettering, appropriate symbols, balance of attractions, and har-

mony in character of parts. The drawing time for the entire month need not be spent on the covers, but they should be well done. The pupils should begin to gather material for use in decorative design,—sketches from the spring plants, birds, insects, trees,—whatever is related to their other work. All such material will be serviceable later.



Fig. 4. A cover by David Kearns, IV, Dominican Academy, Fall River, Mass.

FOURTH YEAR. (U)

Make a cover for the booklet on Silhouettes, using one color and black, white or gray.

The illustration, Fig. 4, shows a good cover, such as pupils in this grade should aim to produce. It is extremely simple in plan, well spaced, and consistent in handling. The original is in black on a toned paper. The order of steps in producing a good cover in any grade is as follows:

- a. Determine the size and shape, and general arrangement. This can be a class exercise, with blackboard sketches.
- b. Let each pupil submit several sketches for his own cover. Have these discussed. Select the best and revise it.
- c. Redrawing of the revised sketch.
- d. Select the paper for the cover; fixing the color scheme.
- e. Transfer the design to the cover.
- f. Finish the cover.

FIFTH YEAR. Make a cover for the booklet on Picture Making, using complementary colors.

The original of Figure 5, exhibited an arrangement in tones of orange-yellow, with a deep violet blue in the lettering and the margin line. Its simplicity is to be commended. The drawing of the cube is so formal in its design



Fig. 5. A re-arrangement of a cover by
Lois Bowen, V, Auburn, Me

and so conventional in its treatment, that it carries its part as a decorative element, rather than as a picture, and the whole is pleasing in proportion and in the spacing of its parts.

SIXTH YEAR. Make a cover for the booklet on Fore-shortening, using tones of one color.

The "occult balance" of elements, as illustrated in Figure 6, is difficult to achieve. Perhaps it would better not be attempted in this grade, except by the more talented pupils. In the illustration the decorative square is fully as large as it should be. The division of the long word, Foreshortening, is

somewhat unfortunate, and yet, under the circumstances, perhaps the breaking of the space at the right, which this division brings about, is the only thing which would produce sufficient attraction on this side to counterbalance the bowl. The original was in four tones of gray.

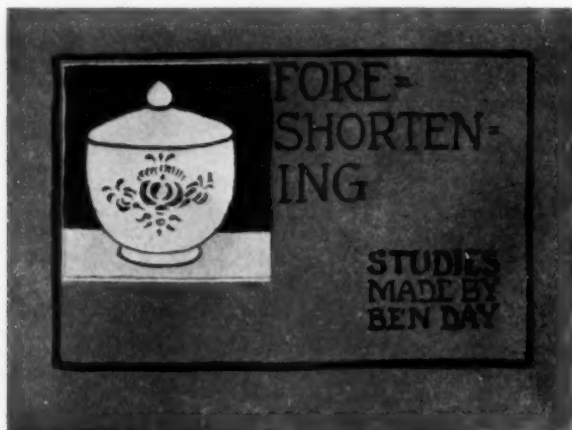


Fig. 6. An arrangement for a sixth grade cover, based on a drawing by May Voigt, Easthampton, Mass.

SEVENTH YEAR. (U) Make a cover for the booklet on Convergence, using analogous colors.

The original of Figure 7 was made by using cream colored paper upon a ground of middle value orange, half intensity, and a colored pencil of dull red. This gave an effective group of analogous hues, and a fine scale of three tones. As a rule the title would better come near the top. In this design the high horizon and the dark sky in the decoration are sufficiently attractive to raise the center of balance of attractions to the right level, namely, well above the geometric center of the page. The lettering is well spaced, and the large blank areas are effective in tying the two panels together.

EIGHTH YEAR. Make a cover for the booklet on Aids and Tests in Pictorial Drawing, using any harmonious colors.

The cover shown at Figure 8 is unusually good for grammar grade work. The chief modification made in the original was the addition of the black sky. The ornament upon the dress, and the puzzling lines beneath the tablet were too much for a light sky to balance. The strengthening of the chief outlines,

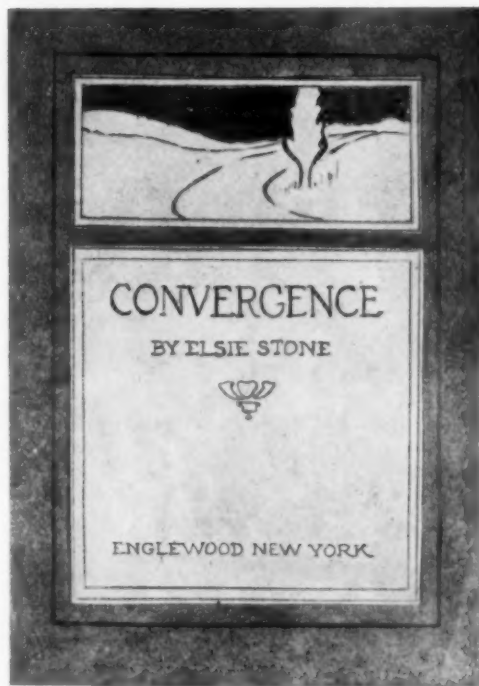


Fig. 7. An arrangement for a seventh grade cover, embodying a drawing by Elsie Livingstone, Englewood, N. J.

especially the outer lines of the enclosing rectangle, added greatly to the effectiveness of the design. The colors of the original are orange-yellow tint, yellow shade, red (in ornaments of dress and of head), and black—all the colors except the red being of low intensity.

In all this work make generous use of examples. Book cover designs may be found in abundance in book catalogs; the librarian of the public library often has paper covers (the wrapping of new books) which the schools can have. Keep the designs simple.

H. T. B.



Fig. 8. A cover (slightly modified) by Bertha Miller, VIII, Marengo, Ill.

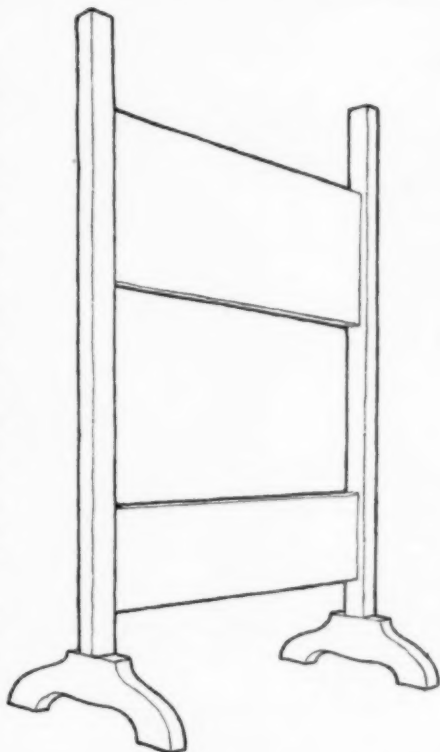
HIGH SCHOOL FREEHAND DIVISION

In our last month's outline we considered the use of curved lines in the formation of contours of objects and for frames and their use as rhythmic growth for the development of floral designs.

The designs which have been considered thus far have been problems in the flat or for surface decoration. This kind of design is in many instances the only kind attempted or thought of. It would be unfortunate, however, to limit the work to this and our school year should include some consideration of design in three dimensions or the planning of a real object. This work will be opportune now as pupils in high schools with wood-working shops should have reached such proficiency in joinery problems by this time to permit a serious effort in the making of a piece of furniture as a final product.

Our consideration in previous numbers of the proportion of two parts to three will stand us in equally good stead here.

A broad classification of the general subject of furniture will lead to the dividing of it into the three heads of tables, seats and boxes. Sometimes an article is a combination of two of these, or possibly three. One can easily arrange under one of these heads any article of the nature of furniture.

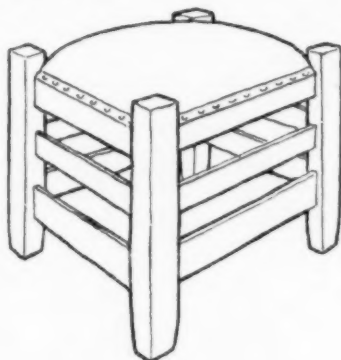
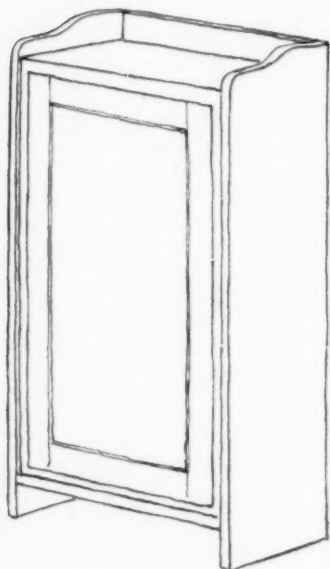


The goal for any class in constructive design should be the production of an object that shall combine use and beauty. Either without the other is incomplete.

In order to attain this goal the pupil must learn that:—

I. The form given the object must practically assist and visibly enhance its purpose.

II. The material employed for construction should be appropriate for the purpose and serve as an element of beauty. Under no circumstance should it be disguised or masquerade as another material.



III. The method of construction should be frank, honest and true, so that apparent strength shall be real strength, and apparent construction, real construction.

With these fundamental principles in mind a class can apply them to all problems that present themselves. The practical considerations of the size of the object and its parts must be settled at the time by each student and teacher. Choice of woods or other material and the kinds of joints to use must likewise be a classroom decision. The proportion, however, of width to height or height to length may be happily solved by experiments with the two-to-three ratio or its multiples.

A reference to the December Outline in the November School Arts Book will show an application of such ratios to a landscape which here may be adapted to the spacing of necessary parts of our chair, table or box.

It would be well in laying out this constructive design to use the regular working drawing arrangement of top, front and end views, placed in proper alignment. It is advisable to draw these original designs for objects free-hand to scale, showing correctly the thickness of all materials as well as the location of all parts. This is a much more difficult thing to do than is realized by the novice. Sketching over squared paper is a helpful method of obtaining correct results with a minimum of effort, each square being accepted as a size unit.

The completion of a freehand working sketch of an original object should be followed by the drawing of the same object in perspective. Mr. Mathewson's book on freehand sketches from working drawings will be the proper reference for this perspective drawing. The writer has found the drawing in perspective for a box of such proportions as will hold the furniture to be pictured is a very satisfactory plan. The object is elaborated within this perspective box as the furniture might appear within a crate, after which the original box lines may be erased.

Illustrations of good furniture of all the three kinds mentioned should be on view. The quantities of magazine illustrations and advertisements showing well designed models of this kind prevent the excuse that such illustrations cannot be had. Mount a goodly number of these on soft toned backgrounds and place them on view during these class exercises.

It would be wise to follow out the furniture designing just outlined even in high schools having no shops where the objects could not be made. The training in constructive thinking and intelligent observation of the forms and proportions of well made objects of use and beauty, together with practice in their graphic representation in projection or perspective, are too valuable lessons to ignore.

HAROLD HAVEN BROWN

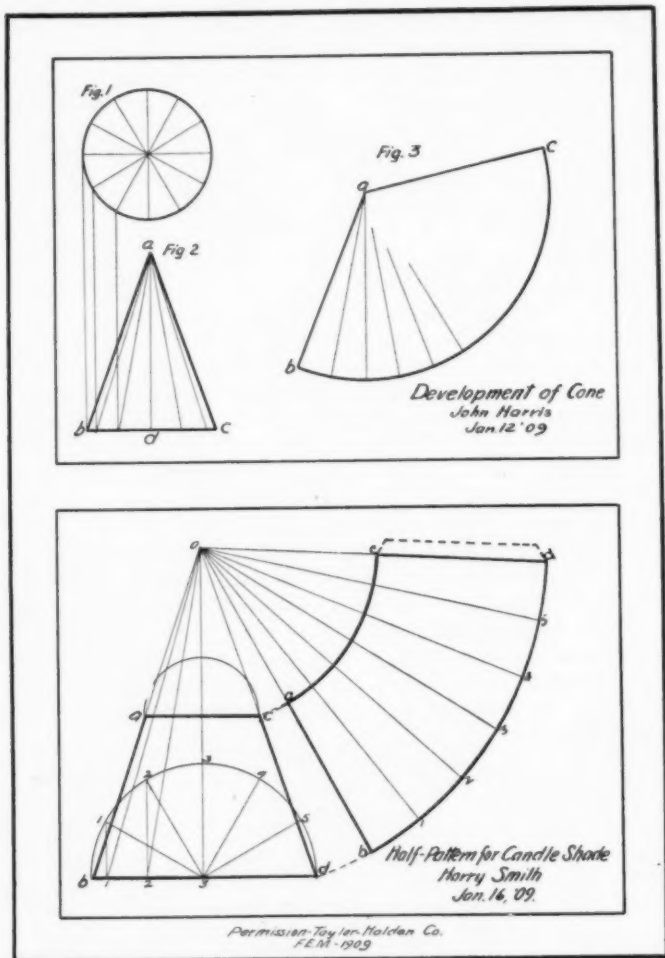
Stuyvesant High School
New York City

MECHANICAL DIVISION

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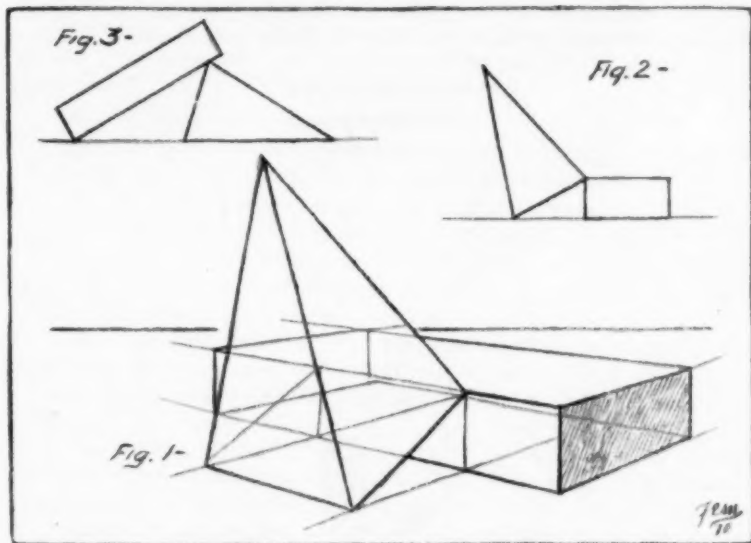
The Cone. Obtain definition.

Plate XIX. Make two views and develop surface as in Figures 1, 2, and 3, page 750. How much longer is the line ab than the line ad in Figure 2?



How is the length bc of the developed surface, Fig. 3, determined? Why use the length ac for a radius in developing surface?

Plate XX. Pattern for Candle Shade. Make front view with desired dimensions. Continue sides ba and dc to point o . Draw arc bd and divide it into equal spaces, then proceed to develop half of pattern as illustrated in drawing. If there is room on the drawing plate, develop the whole pattern. Dotted



lines show allowance for lap at the joint. Candle shade to be made of thin copper or brass.

Plate XXI. Make front, top and side views of a square pyramid resting on a rectangular prism as shown in sketch on this page. The prism is $1'' \times 2'' \times 4''$ and the pyramid has a $2 \frac{1}{4}''$ square base and an altitude of $4 \frac{1}{2}''$. Make perspective sketch of the group.

Plate XXII. Represent the prism and pyramid described in previous problem with the pyramid lying on one of its triangular faces and the prism resting on the upper edge of the base of the pyramid as in Figure 3 of the sketch. The lower face of the prism makes an angle of 30 degrees with the plane upon

which the face of the pyramid is lying. Make front, top and side views of group together with a perspective sketch.

Plate XXIII. Represent in three views and by a perspective sketch a group consisting of a cylinder, 1 3-4" diameter, 3 3-4" long, upon which is resting an equilateral triangular prism, with rectangular faces, 2 1-4" x 4 1-4".

The lower rectangular face of the prism makes an angle of 30 degrees with the plane upon which the cylinder is resting in a horizontal position. In the front view, the end of the cylinder and one face of the prism are shown. Will the exact size of this face of the prism be shown in this view? Why not?

FRANK E. MATHEWSON

Technical High School
Cleveland, Ohio



THE WORKSHOP

WOODWORKING

A DUTCH WIND-MILL AND WEATHER-VANE

THIS is an old idea re-arranged and planned for a sixth grade class where it has been successfully constructed.

It involves work with saw, hammer, brace and bit, screw-driver, knife and file.

The detail sheet gives accurate plans for all the wooden parts in sufficient detail to show the manner of laying out the drawings upon the wood. The second sheet shows front and side views of the mill completed and mounted on a post.

Method of constructing and assembling:

Cut out the two pieces of, Fig. 1, the gables, with rip and cross-cut saw. Construct, Fig. 2, the sides, two pieces, in like manner.

Nail the sides between the gables as shown in Figure 11. Saw out the two roof boards and fasten them together with nails, Fig. 10.

Construct the base-board with its brace, and screw these together, Figs. 6-7. The center hole, thru these boards, should be a little larger than the spur upon which the mill turns. See Figs. 10, 11.

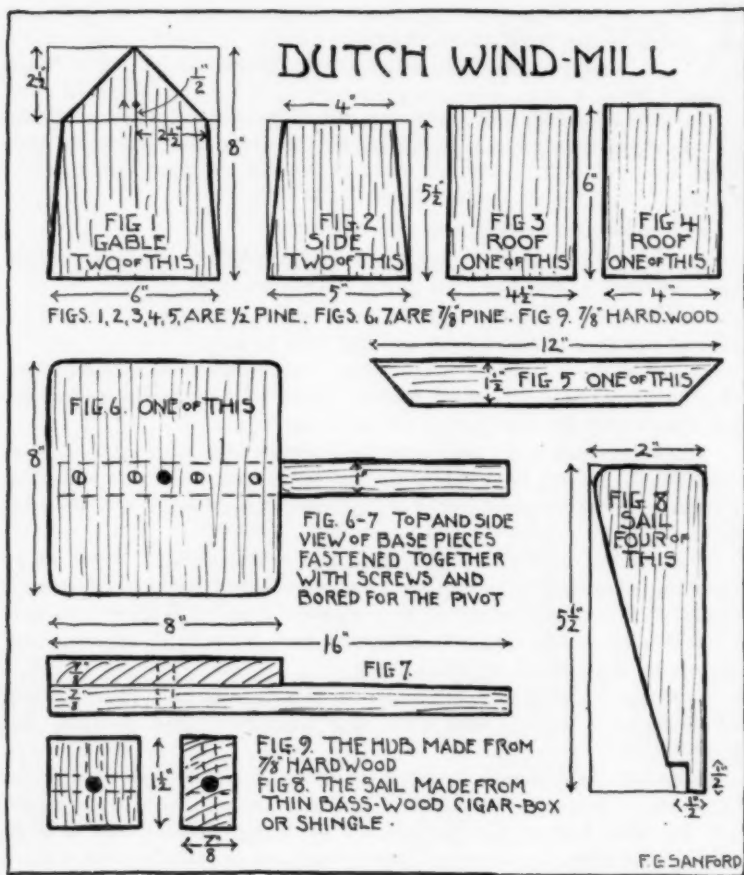
This spur which is set upright in the post may be a large spike with the head filed off. Fasten the frame of the mill to the base-board with nails from beneath. Cut out the piece, Fig. 5, with its angles made to fit, and nail as in Figure 11.

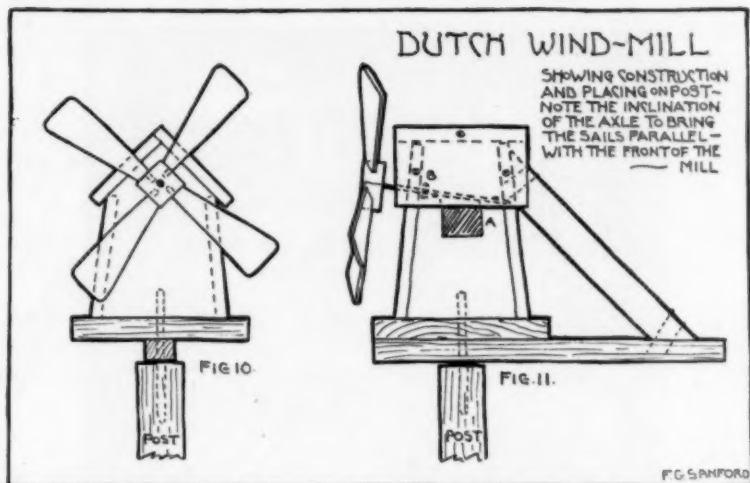
The opening, A, Fig. 11, 2" square, may be cut or not. It will be an interesting experiment to see if the birds will build in the mill. Procure a piece of round metal rod about 1-4" diameter and 7" long. File the ends smooth.

With a bit, a little larger than the rod, bore the hole, A, Fig. 1, in the front gable, 1-2" above the cross lines.

Slant the bit downward in boring so that it will pass thru the mill and one-half way thru the back gable at a point lower than in front. See Figure 11.

Construct the four sails or wings, as in Fig. 6, out of 1-4" wood or the middle part of a shingle. The hub of hard wood is next made 1 1-2" x 7-8". Bore the center hole so that the axle will fit tightly. Set the sails in at an angle of 45 degrees, as shown in Figures 10-11, and fasten them with a small brad or pin driven thru the hub. After the axle is set in, with the sails upon it, wind a piece of wire about it, just inside the gable, at B, Fig. 11, to prevent it from slipping out forward.





Last, fasten the roof on with screws so that it can be easily removed.
Place an iron washer between the post and the base piece. Paint the whole in bright colors.

FRANK G. SANFORD

Oneonta, New York

WEAVING

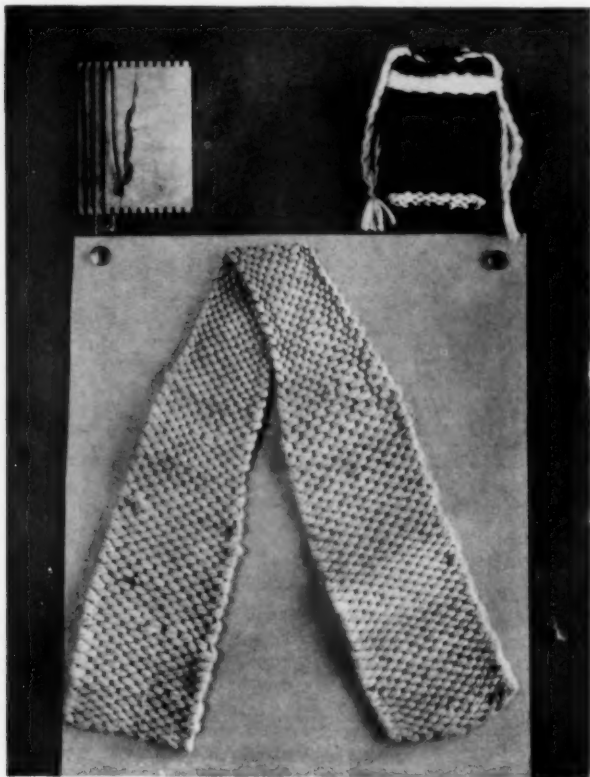
MARBLE BAG

PROCESSES. Construction of loom, use of wooden needle.

MATERIALS. The short side of a chalk box for a loom, roving, a wooden needle.

DIRECTIONS FOR MAKING

Use the short side of a chalk box for a loom. Cut 3 1-2 yard lengths of roving for the warp. Place a temporary knot in one end of the roving and use this knot as a beginning for the placing of the warp threads. Warp to have one end of bag open and the other closed when finished. Beginning with the knot at the top of the loom, carry the warp under the opposite notch and up on the under side of the loom to the starting point. Carry the thread across



Loom for marble or bean bag, short end of a chalk box. Marble bag of yarn.

Boy's muffler of roving; color, old blue. The loom is warped in the same way as for a doll's tippet. Third grade work.

to the next notch and continue to warp in the same way until all the notches have been filled. Fasten off the thread at the last notch and begin to weave all the way around. The warping for this exercise should be rather loose. After each round of weaving it will be necessary to cover two threads in order

to produce the proper arrangement of the overs and unders. The same rule obtains here as in weaving a basket having an even number of spokes.

In the first two grades the fingers should be the only tools. In this exercise the work is facilitated by letting the child make a needle of a thin strip of wood about 5" long. A slit at the side of the needle near the top is better than a hole.



After the bag has been removed from the loom, use two 12" lengths of roving to draw it together at the top. If used for a bean bag, sew the open end securely after the bag has been filled and omit the strings.

A pan-lifter or an iron-holder can be made in the same way if a larger loom is used. Two colors of roving, one for warp and another for weft make an attractive checkered pattern for the bag. In all exercises encourage the pupil to use taste in the selection and combination of colors.

BOY'S MUFFLER

MATERIALS. A shingle or strip of board 18" long by 5" wide, small nails for holding the warp, stout cord and roving.

DIRECTIONS FOR MAKING

This exercise is the same as that of the doll's tippet. (See December number of The School Arts Book.) Let each boy make a loom, 18" x 5", by placing nails one-half inch apart at the short ends of the shingle or board.

Warp with cord according to the directions for a tippet. Weave from the ends to the center and finish without fringe.

KATHARINE FRENCH STEIGER

Director of Domestic Art
Rochester, New York

NEEDLEWORK

COSTUME FOR A HIGHLANDER

"Just then the chiefs their tribes arrayed,
And wild, and garish semblance made,
The chequered trews, and belted plaid,
And varying notes the war-pipes brayed
 To every varying clan;
Wild through their red or sable hair,
Looked out their eyes with savage stare,
 On Marmion as he passed;
Their legs above the knee were bare;
Their frame was sinewy, short and spare,
 And hardened to the blast;
Of latter race, the chiefs they own
Were by the eagle's plumage known.
The hunted red deer's undressed hide,
Their hairy buskins well supplied;
The graceful bonnet decked their head;
Buck from their shoulders hung the plaid."

Sir Walter Scott's "Marmion."

There is perhaps no race of people whose dress is quite as picturesque as the Scotch, or whose national garb so exemplifies the characteristics of the people. They were hardy and vigorous, and their bodies were well toughened to the scanty apparel with which they were clothed in early times. In an account of the dress of the people a very old history of Scotland says, "They be cloathed after the Irish manner, going bare-legged to the knee." Another old book explains that the reason for wearing kilts was that they could not afford breeches.

The dress of the Highlanders is interesting from a social point of view in that it was characteristic of certain districts or families, in style of dress, in the pattern of the tartan or plaid, and in the manner in which the latter was worn. The word tartan is supposed to be derived from the French word "térétaine," which means a kind of linsey-woolsey cloth. The origin of the tartan was many centuries ago, probably before 1600, and certainly before 1645. The wool was dyed, and the colors were arranged with the greatest care, so to preserve the pattern or "setts," each of which represented a different clan, tribe, family, or district. Tartans may be divided into two classes, green or red, according as these colors predominate. As formerly used, the tartan or "breacon-feile," was a plain piece of plaid, six yards long, and two yards wide. This kilt, as it was also called, was wrapped about the body, starting at the right

side, and was held about the waist in folds confined by a leather belt. The lower edge of the plaid came to the knee, and the remaining end was held in place at the left shoulder with a large pin, the end of the plaid often hanging down in front. There were many different ways of wearing the tartan,—one way showed that the wearer was on a peaceful journey, another that he apprehended danger, or was prepared for conflict.

It required great ingenuity to adjust the plaid, and quite a common way was to carefully arrange the folds of the plaid on the floor, then lie down upon it, and buckle it on.

It is generally agreed that there is no national garb which is as graceful and beautiful as the Highland costume, and certainly, for the time it was used and the race of people who wore it, it would have been impossible to find one more suitable.

The climate of the Highlands was raw and cold, but the wearer of a plaid could not be harmed by storms, when he could wrap himself in its warm folds. In olden times, when the Highlander was forced to spend a night out of doors in the storm, he would dip his tartan in water before wrapping himself in it. The heavy, woolen cloth, all drawn together with the moisture, would keep the wind out, and the heat from his vigorous body would condense into a warm vapor, which was supposed to keep him warm, but this is hardly a process which we would care to experiment with at the present time.

The loose undergarment which was worn under the kilt, and the short stockings (if stockings were worn at all), gave great freedom to the limbs, in any physical activities. Shirts were unknown for a great many years, but as time went on shirts or jackets were added to the costume, and the kilt now has the folds fixed by sewing, and the shoulder plaid is now worn separately, and, as the upper part of the body is sufficiently clothed, the plaid serves more for ornament than use. This plaid had no pocket, so a purse of goat's skin or leather hung down in front. This pocket was called a "sporan," and was often richly decorated. The stockings were generally of the same pattern as the plaid and were cut from the web of cloth. They ended just below the knee in a kind of turn-over cuff.

The bonnet was a most important part of the Highland costume. It was generally of blue cloth, often round and flat in shape, and was ornamented in some way at the left side, with a rosette and streamers, or with an eagle's feather.

The men of rank wore a short coat or waist coat, adorned with silver buttons, embroidery and lace, according to their station. These buttons were often very massive, and the reason given for wearing them was that if the

wearer were killed in battle at a long distance from home these buttons would defray the funeral expenses.

The women of the Highlands also wore a characteristic dress. Before marriage they wore a riband or "snood," which was the only ornament they were allowed to wear upon their hair. After marriage this was exchanged for a "curch toy" or "coif" of linen, which was worn straight around the head and tied under the chin. The plaid was also a distinctive feature of the dress of the Highland women, as may be seen by the accompanying song.

O THIS IS NO MY PLAID

O this is no my plaid,
Bonnie though the colours be.
The ground of mine was mir'd with blue,
I got it from the lad I love,
He ne'er has gi'en me cause to rue,
An' O the plaid is dear to me,
O this is no my plaid,
Bonnie though the colours be,
For mine was silky, saft, an' warm,
It wrapp'd me round frae arm to arm,
An' like himsel' it bore a charm;
An' O the plaid is dear to me,
O this is no my plaid,
Bonnie though the colours be,
The lad that gi'ed me likes me weel,
Although his name I daurna tell;
He likes me just as weel's himsel'
An' O the plaid is dear to me,
O this is no my plaid,
Bonnie though the colours be.
Frae surly bleats, it covers me;
He'll me himsel' protection gi'e,
I'll lo'e him till the day I die;
His plaid shall aye be dear to me.
O this is no my plaid,
Bonnie though the colours be.
The time may come my ain dear lad,
When we will to the kirk an' wed,
Weel happit in thy tartan plaid,
That plaid that's aye sae dear to me,
O this will then be my plaid,
And while I live will ever be.

As worn by the Highland women, the plaid was brought together over the breast, and fastened with a brooch of silver or brass and the ends hung nearly to the ground in front. It was arranged so that it could be drawn over the

head in bad weather, or at other times if desired, but an edict by James II forbade all concealing of the face by the tartans.

All classes of women wore the plaid, snood, and brooch, but the quality varied according to the rank of the wearer, as may be seen by Sir Walter Scott's description of Ellen:

"A chieftan's daughter seem'd the maid;
Her satin snood, her silken plaid,
Her golden brooch, such birth betray'd."

The national musical instrument was originally the harp, but its music early proved too soft for such a warlike people, and bag-pipes were substituted. The music of the pipes soon became a veritable language for the race, depicting their deeds, and history tells us that the music of the bag-pipes has often been most efficacious in rallying the men and leading them to a victorious end in conflict.

Perhaps no national dance is more widely known than the Highland Fling, which receives its name from the character of the steps. Altho animated, as are all Scottish dances, each step is taken with care quite different from some of the dances of Southern Europe.

The costume depicted this month is that of a Highland youth clad in his tartan and jacket, with stockings to match. If we could only depict him with a bag-pipe, the costume would be quite complete.

DIRECTIONS FOR MAKING

The patterns this month are much more simple in planning, but require considerable free hand drawing or cutting.

Figure 1. Jacket. Paper, 8" x 9". Fold lengthwise and letter as in chart.

Point 1 = 1-2" from A. Point 2 = 1" from A.

Draw curve for back of neck from 1-2.

Point 3 = 2" from A.

Draw curve for front of neck from 2-3.

Point 4 = 2" from C. Point 5 = 5" straight in from 4.

Draw line from 5-D and place point 6 on this line 1-2" from 5.

Point 7 = 2 1-2" from B. Point 8 = 5" from B. Point 9 = 1" from 8.

Draw curve for seam of sleeve and under arm seam of jacket from 4-6-9, and curve for bottom of jacket from 7-9.

Figure 2. Cuff. Paper 4 3-4" x 2 1-2". Letter as in chart.

Point 1 = 1-2 of line AB. Point 2 = 1-2" from A. Point 3 = 1-4' from B. Point 4 = 1-2 of line CD. Connect points with curves.

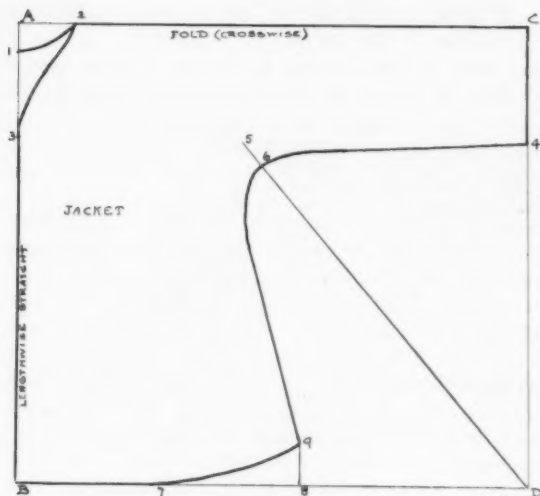


FIG. 1

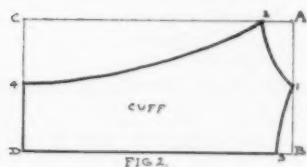


FIG. 2



FIG. 3

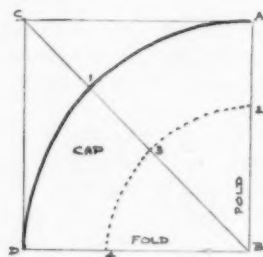


FIG. 4

PATTERNS FOR 19" DOLL
SCALE $\frac{1}{2}$ " = 1"



Figure 3. Sporan. Paper 4 1-2" x 1 3-4". Letter as in chart.
Point 1 = 2 3-4" from A. Point 2 = 2 3-4" from C. Point 3 = 3-4"
from A. Point 4 = 3-4" from C. Point 5 = 1-2 of distance A-3. Point 6
= 1-2" of distance C-4. Fold on lines 3-4 and 1-2.

Figure 4. Cap. Paper 8" square. Fold in quarters and letter as in chart. Draw diagonal CB. For point 1, measure distance AB (radius of circle) on diagonal CB from B, and draw circle free hand. Draw another circle inside of this, with a radius of 2 1-2", thru points 2-3-4.

To cut and make.—Jacket. Open pattern at fold, and place on double thickness of cloth, with lines A B at selvage edges. Seam back of jacket curving slightly in at waist line, and leaving center back seam open 1 1-2" at bottom. Join sleeve and under arm seams, leaving latter open 1 1-2" at bottom of jacket. Face all edges with narrow facing cut on true bias. Neck may be finished with band cut lengthwise straight of material, and a stand-up collar worn inside. Fronts of jackets to lap with buttons.

Cuffs.—Cut with long, straight edge lengthwise of material. Face curved edges with bias piece of material. Seam cuffs onto sleeves, from the wrong side, to turn over onto right side, and finish points with buttons.

The Sporan in the doll's size may be fashioned from an old kid glove if no other leather or skin is at hand. The pocket is made by folding line 1-2 and stitching edges, and the flap, by folding 3-4 over the opening. A fringe may be stitched onto the bottom. The Sporan is fastened to the belt by leather straps.

The cap is cut from cloth with lines AB or BD, lengthwise. Turn over on inner circle, and lay fullness in plaits s'oping these directly towards center. Sew into straight band just the head size. Finish cap, at left side, with quill and rosette.

The Tartan is made in the doll's size by taking a strip of plaid 54" long and 8" in width, and laying plaits according to the plaid, the number depending on size of waist. Place around body of doll, beginning at right side. When the material laps, lay plaits in remaining end (these plaits to run the opposite way of material), and pass thru buckle. Place this end over left shoulder, and let hang down in front. The tartan will cross in the opening of seam at right side of jacket, if correctly placed. Finish costume with leather belt and strap for sword.

The costume depicted this month is made from a red plaid, with a jacket of a plain, harmonizing color. The stockings are made from the plaid, cut on the true bias. The cap is made from a blue cloth, and the rosette from blue binding ribbon to match.

For a full size (10 or 12 years) costume multiply these dimensions by three.

BLANCHE E. HYDE

Director of Household Economics
Newton, Massachusetts

METALRY

MATCH BOX

On a piece of 20 gauge copper, lay out or draw the pattern as shown on Plate 1, first using pencil, then a scratch awl to insure permanency, going over the lines lightly on the metal. With a saw frame and a No. 3 saw, the corners are cut out, being careful to keep on the outside of the line and to allow a little for filing. The edges that form the corners are next filed, keeping all edges straight and at right angles, Fig. A, Plate 2. It is very important that these edges are kept at right angles, if the sides of the box are to be kept perpendicular. After the corners are carefully filed, the edges at B, Plate 2, are beveled a little to form a mitre which, when soldered, makes a much better corner. The sides and ends of the box are next bent at right angles to the bottom. To bend the sides, place the metal in the vise as shown at C and place a piece of wood a little larger than the metal for the box at the back, as at D; taking hold of the wood at either end, bend the metal toward you till it is at right angles to the part that is between the jaws of the vise as at E. The piece of wood helps to bend it more evenly. The metal is now in the shape as at F. To bend the ends, place a block of wood about 1 7-8" x 2 3-4" and 3" or 4" long in the vise as at G. Now place the metal over the top of the block as at H and, with a rawhide or wooden mallet, bend the ends at right angles to the bottom so that the box is now as at I. The corners should be brought well together, having the metal touch at all points.

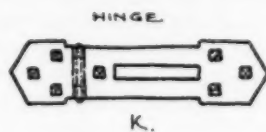
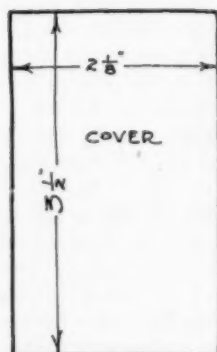
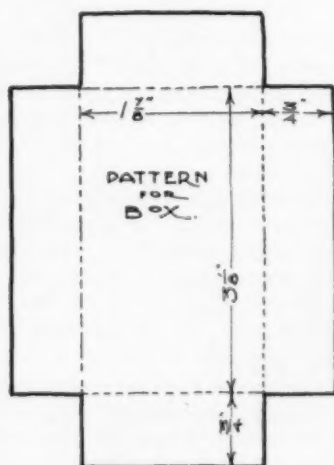
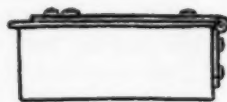
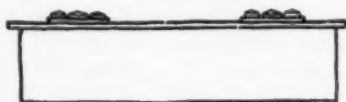
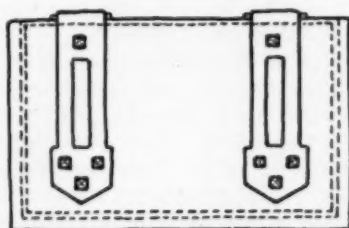
If the metal is hard it should be annealed before bending, but if it is annealed after the corners are filed into shape the part to be soldered must be filed a little to remove the black scale caused by the heat. If this filing or cleaning is not done it is impossible to solder the joint. Having the corners brought together everything is ready for the soldering process.* Bind a piece of No. 24 iron binding wire about the box as at J to hold the corners together while being soldered. The corners are next coated with borax and the solder applied on the inside of the box. All four corners must be prepared and coated with borax for the soldering at the beginning and the solder applied at all corners.

The heat should be applied very slowly at first until the borax has crystallized and dissolved. After crystallization, the borax acts as gum, holding the solder in place and keeping the air from the part to be soldered. The corners are now taken one at a time and soldered. After the soldering is done the box is pickled, washed and dried. The corners are next filed a little to remove surplus solder, and the box is again placed over the block which is

*See November Workshop.

PLATE I.

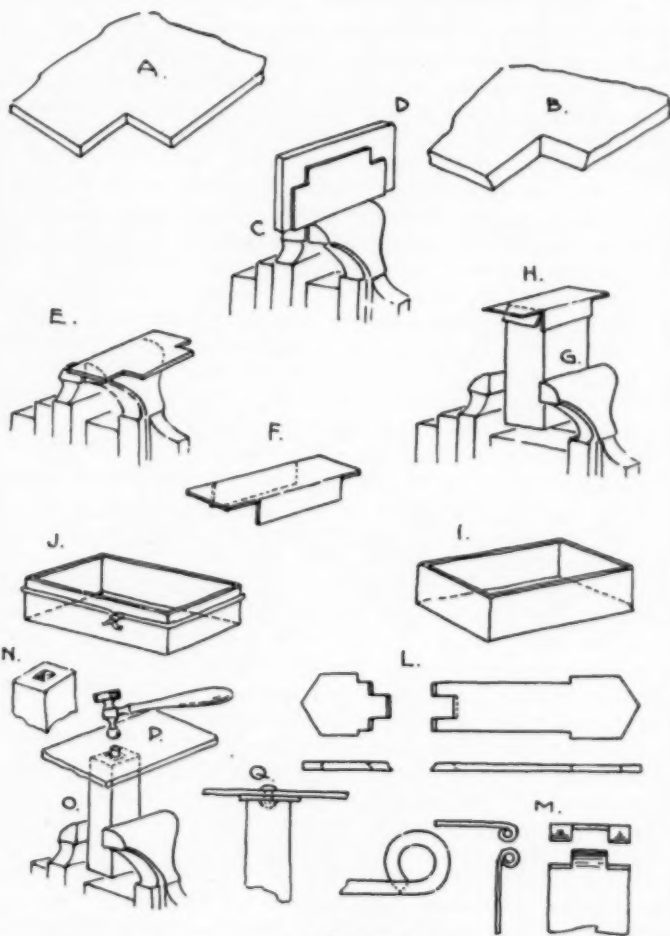
MATCH
BOX.



RIVETS MADE OUT OF
1/2 IN. COPPER TACKS

ROSE.

PLATE 2.



ROSE.

held in the vise, G, Plate 2, to square up the corners and bottom edges. Better results are obtained if the block used for this part of the work is metal. A metal hammer is better for this than the wooden mallet. Too much hammering on the sides of the box will stretch the metal and make the box larger at the top than at the bottom. After shaping the corners and squaring up the sides, the top edges of the box are next filed level so that the box will be the same height at all points. In this particular case it is desirable to have the edges perfectly smooth so a piece of emery cloth is used after the filing. The cover is made from the same gauge metal as the body part of the box. On account of the hinge it is necessary that the cover come on a line with the back, but the front and ends project a little as on Plate 1. If desired, the top of the cover may be given a hammered surface, and after this has been done it is squared up and all edges left perfectly smooth.

To make the hinge, make a pattern or tracing from the design, K, Plate 1, and at the bend where the joint is to be, cut the ends as shown at L, Plate 2. On the long leaf of the hinge two projections are made as long as three times the diameter of the pin on which the hinge turns, and as wide as one-quarter the width of the leaf. On the short leaf of the hinge a projection is left of the same length as that on the long leaf and as wide as one-half the width of the leaf. The pin for a hinge of this size should be about one-sixteenth of an inch in diameter. A piece of copper or brass wire may be used for the pin, but a piece of steel or a wire nail is better because of their hardness. The ends are bent into shape with the round nose pliers as at M.

Drill the holes for the rivets in the hinges first, then place the hinge on the cover in the right position and mark the holes with the scratch awl. The holes are then drilled in the cover and in the side of the box. To make the rivets to fasten the hinge in place, take one-half inch oval head copper tacks and file them to fit. The heads of these tacks are circular so that they will have to be filed square as called for in the design. The long leaves of the hinge are first riveted to the cover, then the short parts are riveted to the box. In riveting the hinges, place the tack thru the hole and cut it off so that it will project a little less than a sixteenth of an inch. Take a piece of hard wood and on the end grain make a depression about the size of the head of the rivet as at N, Plate 2. Place this in the vise, O, and hold the cover and hinge over it as at P, holding the head of the rivet in the depression. With the hammer, the part of the tack that projects is riveted over, as at Q. Care must be taken to keep both parts of the hinge in line. The pin on which the hinge swings is the last thing to be put in place. The box is finished or colored as desired.

AUGUSTUS F. ROSE
Boston, Massachusetts

HELPFUL REFERENCE MATERIAL

FOR APRIL WORK

Arrangement

Brown, Book, May 1903; Stimson, *The Gate Beautiful*, pp. 291-298, etc.; Raymond, *Proportion and Harmony of Line and Color*; Raymond, *Rhythm and Harmony in Poetry and Music*; Raymond, *The Genesis of Art-form*; Muzzey, *Studies in Line*, Book, December 1907; Stock, *Composition*, Book, November 1908; Dow, *Composition*.

Rhythm

Miss Warner, Book, April 1902; Daniels, Book, May 1904; Miss Reed, Book, October and November 1907, *The Rhythmic Ruler*.

Interrelation of Units

Bailey, Book, March 1906, pp. 504-507; Batchelder, *Principles of Design*, pp. 53-67, etc.; Ross, *A Theory of Pure Design*.

Monograms

Bailey and Hall, Book, February 1902; Sperry, Book, November 1906.

Title Pages and Covers

The Printing Art (University Press); Walter Crane, *The Decorative Illustration of Books, Old and New*; Frank Chouteau Brown, *Letters and Lettering*; De Vinne, *Title Pages*; Lewis F. Day, *Lettering in Ornament*; *Alphabets Old and New*; Edward F. Strange, *Alphabets*; Edward Johnston, *Writing and Illuminating and Lettering*; French and Meiklejohn, *The Essentials of Lettering*.



In this broad earth amid the measureless grossness a slag

MARCH

Slayer of winter, art thou here again?
O welcome, thou that bring'st the summer night!
The bitter wind makes not the victory vain,
Nor will we mock thee for thy faint blue sky.

William Morris.

1	TUE	○
2	WED	○
3	THU	○
4	FRI	○
5	SAT	○
6	+	○
7	MON	○
8	TUE	○
9	WED	○
10	THU	○
11	FRI	○
12	SAT	○
13	+	○
14	MON	○
15	TUE	○
16	WED	○



Go, lovely rose!
Tell her that wastes her time and me.
That now she knows,
When I resemble her to thee, How sweet and fair she seems

[to be.

So sang)

Edmund Waller b. 1625.

English lover of Nature and of Love.

For one swallow
does not make spring,
nor yet
one fine day

Aristotle.

Sir Henry Raeburn b. 1756.

Painter of whose portraits Stevenson said: "

Correggio b. 1524. Tiepolo b. 1693.

Master of chiaroscuro.

Last of the great Venetians.

Michelangelo b. 1475.

[military engineer.

Painter, sculptor, decorator, poet, scientist, architect, and a

Sir Edwin Landseer b. 1802.

Animal painter: he began exhibiting at the Royal Academy
when but thirteen years old.

I wonder if the sap is stirring yet,
If wintry birds are dreaming of a mate,
If frozen snow drops feel as yet the sun,
And crocus fires are kindling one by one.

Christina Rossetti.

Oh, March, we know thou art
Kind-hearted, spite of ugly looks and
And out of sight, threats,
Art nursing April's violets.

Helen Hunt.

living people one sees
about the street, they
are as bright new
sovereigns to fishy and
obliterated sixpences.

Daffodils, That come before the swallow darts,

Anton Raphael Mengs. b. 1728.

German painter and art critic.

and take
the winds
of March
with beauty.

For him in vain the envious seasons roll,
Who bears eternal summer in his soul.

Oliver Wendell Holmes.

Jakob Rysdael d. 1682.

Greatest landscape painter of the Dutch school.

There is as much delight to be derived from the contempla-
tion of sunshine on a meadow as from Mont Blanc itself,
but it requires a more attentive eye and a more receptive
mind

William M. Conway.

Turn swiftest round, O tardy ball!
And sun this frozen side. Emerson.

Enclosed and safe within its central heart nestles the seed perfection

MARCH

Oh, what a dawn of day!

how the March sun feels like May!

All is blue again. After last night's rain.

And the South dries the hawthorn spray. *Browning*

And the Spring comes slowly up the way. *Coleridge*

17 THU



Anna Jameson b. 1794.

Author of Sacred & Legendary Art.

18 FRI



Fra Giovanni da Fiesole, Angelico, Il Beato. 1387.

His acquired names happily describe both his life & his pictures.

19 SAT



From peak to peak, the rattling crags among, Leaps the live thunder.

Byron

From Nature, giving instincts, Never failed to give the ends they point to. Never quailed

20



Sir Edward John Poynter

Painter and designer of stained glass. President of the Royal Academy.

"See the southing of the sun!"

b. 1836. The swallow, through air-voids,

o'er tracts of sea, To chase the summer; seeds that prisoned lie, dream of and find the daylight. *Westland Marston*

21 MON



22 TUE



Rosa Bonheur b. 1822.

French painter of animals, Director of a school of design for girls. Held a Cross of the Legion of Honour.

Snow on the earth, though March is well nigh o'er. Ice on the flood.

Fingers of frost where late the hawthorn cover Bourgeoned with bud.

23 WED



24 THU



William Morris b. 1834.

Of whom Burne-Jones said:

Good Friday he was a splendid leader, a great poet, artist, and craftsman, a still greater man, and oh! my servant such a friend to know and love.

solving rite

pours finite into infinite.

Emerson

Yet in the drift the patient primrose hiding, Yet in the stream the glittering troutlet gliding,

Yet from the root the sap still upward springing.

Yet overhead one faithful sky lark singing. Spring is not dead.

A. P. Graves

26 SAT



27



Easter Day

Strong Son of God, immortal Love, Whom we that have not seen thy face,

By faith and faith alone embrace, Believing where we cannot prove;

Thine are these orbs of light & shade, Thou madest life in man and brute;

Thou madest death, & lo, thy foot Is on the skull that thou hast made:

Thou wilt not leave us in the dust; Thou madest man, he knows not why, He thinks he was not made to die;

And thou hast made him: Thou art just.

Alfred Lord Tennyson

28 MON



Raphael b. 1483.

At Urbino his epitaph ends: "This is the Raphael by whom Nature feared to be conquered while he lived, and to die where he died."

29 TUE



30 WED



31 THU



Wm. M. Hunt b. 1824. John La Farge b. 1835.

Both American painters and decorators.

CEK

186

THE WIND IN A FROLIC

The Wind, one morning, sprung up from sleep,
Saying, "Now for a frolic! now for a leap!"
Now for a mad-cap galloping chase!
I'll make a commotion in every place!"
So it swept with a bustle right through a great town,
Creaking the signs, and scattering down
Shutters; and whisking, with merciless squalls,
Old women's bonnets and gingerbread stalls:
There never was heard a much lustier shout,
As the apples and oranges trundled about,
And the urchins, that stood with their thievish eyes,
Forever on watch, ran off each with a prize.
Then away to the field it went, blustering and humming;
And the cattle all wondered whatever was coming:
It plucked by their tails the grave matronly cows,
And tossed the colts' manes all over their brows,
Till, offended at such a familiar salute,
They all turned their backs, and stood sullenly mute.
So on it went, capering and playing its pranks—
Whistling with reeds on the broad river's banks;
Puffing the birds as they sat on the spray,
Or the traveller grave on the king's highway.
It was not too nice to hustle the bags
Of the beggar, and flutter his dirty rags:
'Twas so bold, that it feared not to play its joke
With the doctor's wig, or the gentleman's cloak.
Through the forest it roared, and cried gaily, "Now,
You sturdy old oaks, I'll make you bow!"
And it made them bow without more ado,
And cracked their branches through and through.
Then it rushed, like a monster, on cottage and farm,
Striking their dwellers with sudden alarm;
And they ran out like bees, in a midsummer swarm;
There were dames with their 'kerchiefs tied over their caps,
To see if their poultry were free from mishaps;
The turkeys they gobbled, the geese screamed aloud,
And the hens crept to roost in a terrified crowd:
There was rearing of ladders, and logs laying on,
Where the thatch from the roof threatened soon to be gone.
But the wind had pressed on, and had met in a lane,
With a schoolboy who panted and struggled in vain;
For it tossed him and twirled him, then passed; and he stood
With his hat in a pool, and his shoes in the mud.

William Howitt

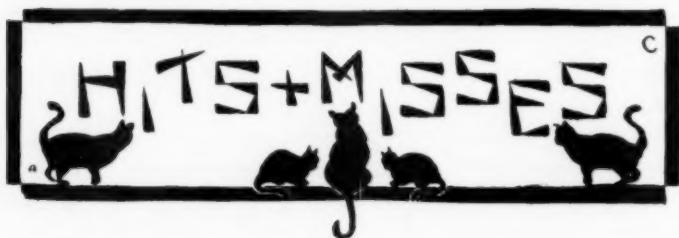
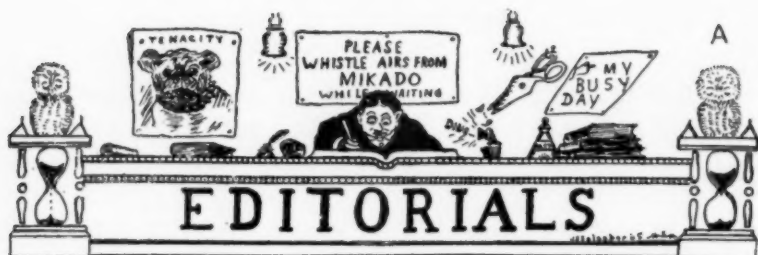
EDITORIAL

SOME months ago I received a letter from a supervisor of drawing in Illinois, who, in her profession, evidently places the emphasis where it belongs, not on the *super*, but on the *vision*.^{*} She is not content to talk to her pupils, to criticise her teachers, to condemn bad work; she is alert to open blind eyes, to show the more excellent way, to lead in the paths of esthetic righteousness forevermore. This hopeful person sent me a handful of clippings from school publications, and asked for editorial comment upon them, that other "busy drawing teachers" might share with her the constructive criticism she felt sure I would give. Eleven of the clippings are reproduced herewith.

Inasmuch as the pupils everywhere will presently be submerged in Design, and teachers will be needing all the straws they can find to throw to them, I venture to comply with the request of the supervisor who wants my opinion. That we may have something to compare with the clippings from the school publications, I have reproduced also some headings which happened to appear in the last number of *Printing Art*, for the use of which I am indebted to Mr. Johnson, the Editor, and to the University Press. While these are the work of professional designers, far in advance of anything public school pupils can now produce, they will serve us well, for they exhibit certain qualities which all good work possesses, no matter how simple or how elaborate that work may be.

A comparison of the school headings as a whole with the trade headings as a whole reveals the fact that while the work of the pupils is crude, it is almost as elaborate, almost as rich in ideas, in variety of material, as the work of the professional designer. In one case, M, the professional has been content with two elements, the panel and a spray of mistletoe; while

^{*} For this brilliant distinction we are indebted to Miss Helen E. Cleaves, one of the Boston supervisors.



Four headings from high and normal school publications.

the simplest design made by a pupil, C, contains three,—the panel, a group of cats, and the letters.*

Of course the drawing as such is notably better in the professional work. It could not be otherwise. But the drawing in the school work is not so bad, on the whole, that it would have been an outstanding disturbance in the designs, had the designs themselves been better in arrangement and in handling.

What is then the fundamental trouble with the amateur work?

Again comparing the two exhibits it is evident that in one the eye is distracted by details; while in the other the eye grasps wholes first. In A the eye sees first the detached objects, floating in the air; in B, the heavy letters and the light objects; in C, the cuneiform inscription and the empty corners; in D, the coiffures and the crazy capitals; in F, the three separate rectangles; in G, the desk panels; in H, the toboggan slide; in J, the paper cuttings and the photograph; in K, the apoplectic word and the intoxicated contours. Among them all there are but two which "hold together," E and I, and of these E is the better. In I the letters are not too heavy to go with the other darks of the design, but they are out of touch with the lights, and too attractive thru bad form. Had they been pure Roman letters with both heavy and light strokes the effect would have been improved.

Turning now to the professional work we find each heading practically a unit. L suffers for lack of the appropriate lettering; M, also for lack of the lettering, and perhaps because without it the dark line of the panel is too dark. In S, the curved sprays of laurel are undoubtedly too large; they are certainly too attractive. But on the whole the designs "hold together" in each case,

*Of course letters would appear in M, but the designer was willing to leave the style to the printer. In C the letters themselves were especially designed.



Four headings from high and normal school publications.

as a unit. The eye feels Heading; it does not get the sense of diverse elements forced to endure one another's company.*

The feeling of harmony in the professional work is due partly to the relative size of the elements. The lettering is of prime importance, of course, but it does not obtrude itself. This is not true in the work of the children. Even in E the letters are unnecessarily large. Nowhere in the professional work does one find such overgrown elements as the heads in D, and the monograms in J.

The worst elements in the school work are the letters. When will children learn that there is "not the slightest ghost of a pinch of a sniff of a possibility" of their making improvements in the forms of the Roman letters? They should modestly copy the forms with the utmost care. In the headings from the school papers there is not one word rightly lettered. In A the cerifs are wrong in E, R, and L; In B the H is nondescript and the letters badly spaced. In C the letters are whimsical and badly spaced. In D the Old English caps have been mangled. Old English caps should never be used for entire words. In E the M is too narrow to go well with the other letters and the spacing is bad. In F the letters are not consistent—the T's have cerifs at the top—and the spacing is bad. In G the S is incorrectly drawn, and the spacing is bad. In H the letters are fairly well drawn (except the R) and pretty well spaced, but they are too large for the band, and should not be sliding down hill. In I the C and the S are incorrect. In J no two of the letters belong to the same style. In K the letters are swollen and blotted out of shape, and are not even so consistent with one another.

* In A, the telephone appears to be exploding in fear of the scissor bird, approaching with opening jaws. In C, one cat is about to smell of a falling I, and another is crouching to receive on the head the stroke of another falling I. In D, the girl can hardly endure the hirsute capitals at her throat. And so one might go on. The elements are not happily related.



Three headings from high and normal school publications. This and the two foregoing plates are from pupils' work.

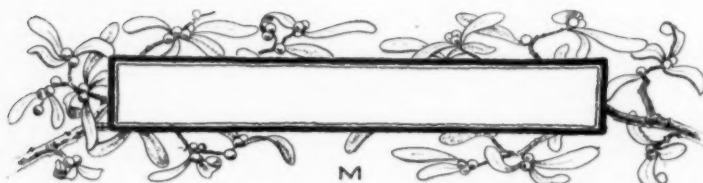
Now turn to the good lettering. If there is noticeable difference between the heavy strokes and the light, as in S, or but slight difference as in Q, those differences are preserved thruout. If the cerifs are sharp and thornlike, as in S, or strongly emphasized as in O, or reduced to mere points as Q, they are uniform in character thruout. Moreover these professional men hold closely to the plain Roman alphabet; they do not torture it for their own amusement.

But the effect of harmony is enhanced by the handling. Notice how little solid black the professionals use. Black is evidently precious. It is reserved for accent. The lines are all drawn in black of course, but they have the effect of gray. The letters are apparently the only black or at least are the chief black in most of the designs. Now glance at the amateur work; black, black, black, spotted everywhere.*

Lastly, the professional work is completely organized. This means that part is vitally related to part, the parts are inter-related in line, and work together to build recognizable masses—oblong, square, elliptical—and in every case obviously symmetrical,—not absolutely bilateral in every detail, but bilateral in effect. The principal lines or axes are vertical and horizontal to harmonize with the lines of the page. There is in them nothing analogous to "My busy day" in A; the "Editorial" in H, or the tilting ellipses in K. Moreover, thruout the professional work runs the decorative spirit. Nowhere is to be found a photograph combined with such baldly conventional details as in J, or such sketchy idealism combined with such ultra conventionalism as in A.† In the good work the drawing is considered first as a decoration, never as a picture. Its form is of first importance,

* From this point of view C, E, F, and H, are the best in distribution of color; but C is brutal in its contrasts, and F and H are weak. E is, on the whole, the most successful piece of design in the lot.

† Compare the electric light and the desk top, or the telephone and the hourglass!



L and M, two headings from Paris Modes, New York. N and O, headings by James Seinor Young for the New England Magazine.



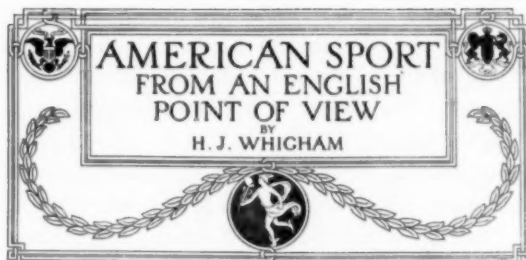
P



Q



R



S

P, designed by Robert McQuinn for The New Idea. Q and R, head bands by Thomas Maitland Cleland for The Woman's Home Companion. S, a head band by Gordon for The Outlook.

not its significance. In the school work the pupil's mind was in each case (with the possible exception of E and K) intent primarily upon the symbols rather than upon the beautiful form into which these symbols should be cast to make a heading for a page of type.

From the foregoing the following conclusions may be drawn:

- (a) A design should hold together as a whole; should be a unit.
- (b) A design should exhibit, therefore, harmony in the character of the parts, and in its handling.
- (c) A design for a specific purpose must be adapted to the conditions. In this particular case the conditions are a rectangular page of white paper, ordinary Roman type of rather small size, and an oblong to be decorated as a symbolic head band, containing a legible title.

I might go on and criticise each piece of pupil's work in detail, and give suggestions for improving it. But what good would that do? The criticism would be too late. My only hope is that what I have said, being, as I believe, fundamental, may help in designing other headings.

¶ The cover stamp this month is from the south wall of the porch of the cathedral at Lucca, Italy. By its side is an inscription in Latin which translated by John Ruskin runs as follows: "This is the labyrinth which the Cretan Dedalus built, out of which nobody could get who was inside, except Theseus; nor could he have done it unless he had been helped with a thread by Adraïne, all for love."

If you want a bit of interesting reading about it, turn to Ruskin's twenty-third letter in *Fors Clavigera*. This is an illustration of the filling of the circle by means of concentric lines. The drawing of such a pattern is a simple matter. It involves accurate spacing and precision in the use of the compasses. The design is extraordinary from the fact that to get in or out

the labyrinth every path must be traversed, and from the additional fact that the arrangement is apparently bisymmetrical.

¶ The frontispiece is one of the drawings made by Mr. James Hall for the new Nature Packet, published by The Davis Press. Mr. Hall's drawings render ten spring growths with the utmost directness and charm. Exquisite drawing and temperate but effective coloring are characteristic of these most beautiful and educational studies.

¶ The little decoration on the Bulletin and those used as tail pieces (with one exception) I made myself in honor of Easter. In the public schools we should not be sectarian, and therefore we must not interpret Easter too narrowly. We cannot interpret it too broadly nor too richly. 'Tis Easter for all the earth in the springtime, for birds, and flowers, for creeping things and flying midges; why not for the human spirit? The response to my request for Valentine suggestions was so satisfactory, that I have put another notice on the bulletin with reference to Easter greetings. The next February number will be richer than any previous one because so many bright people will have had a hand in making it. Let us guarantee a brilliant Easter number next year.

¶ Here is a question which came to me recently: "Is there a place in the United States where schoolroom decoration is provided for municipally?" Who can answer it? Usually schoolroom decoration has been the result of private initiative. The funds have been collected from individuals by subscription, by means of an entertainment, fair, or some other device. Is there anywhere a town or a city in which the cost of schoolroom decoration has been met wholly or in part by appropriations from the public treasury? All information on this point will be gladly

received by the Editor, and made the basis of a future editorial, for the promotion of the cause. One city is ready now to appropriate money, but will not for lack of precedent. Let us find out what has been done along this line. Be specific, when you write; give names, dates, and amounts.

¶ The poem about the wind, on page 772, was a favorite with the children two generations ago. It was printed in Russell's "Sequel," a reader in use in our country before 1850. The author, William Howitt, (English: 1792-1879), wrote many learned books, among them a History of the Supernatural in All Ages; but this little poem, dealing with the natural, won for him a place in the hearts of our little ancestors. It is ideal yet as a subject for illustration. Almost every line suggests a picture.

¶ The announcement by the Editorial Department of the American Crayon Company of a country-wide contest in drawing with "Crayograph" is worth the attention of teachers everywhere. The commercial side of this is stated with refreshing frankness in the circular issued by the Company: "In order to introduce to every teacher and pupil in the country our wonderful new crayon called 'Crayograph,' and to induce you to try them." But the other side is not stated, namely, the educational value of trying to win some portion of the \$730 to be distributed in prizes. Any school in which this essay is undertaken in the right spirit will feel a new breath of life in its work. Boys and girls who seriously attempt to win one of the 490 cash prizes offered will receive in added power more than their money's worth, even should they fail. As one lays up money in a bank so may one lay up power for future use. Every honest effort adds to one's store of skill.

CORRESPONDENCE

TO find a teacher who succeeds "without a supervisor" and without all the other up-to-date materials, is a heartening discovery. Here is an Easter token, a butterfly with lifted wings, made by Mary Marshall, Grade V, Provincetown, Mass., with just manila paper, her own little fingers, and two colored crayons.



The letter which brought it to the office came from Miss Lillian Brooks.

Here is a good suggestion from a successful primary teacher :

An interesting and instructive lesson for primary children can be achieved in a short space of time with the combined use of pencil, paper, scissors and paint-box.

■ The gleeful faces of the small workers at the close of the lesson will demonstrate fully the fact that the work has been pleasurable.

CORRESPONDENCE

Direct the pupils to fold the left half of the paper over upon the right. Then, going to the blackboard, quickly sketch half of a butterfly or moth. Tell the children to do the same upon the paper, beginning at the fold. Caution them to sketch lightly.

Next, have them take the scissors and again commencing at the fold, cut the outline as sketched, thus cutting the two halves of the butterfly at the same time.

If the pupils are very young, as the majority are in the first grade class, tell them to be careful about the head and body or they will come out "too broad "

When the cutting is finished and the folded wings opened for the first time, a happy little "Oh" will be heard, for the surprise will be universal when the children see their own success.

After this, if a few colored pictures of butterflies are shown (if real butterflies are obtainable, so much the better) very creditable results may be secured by the little folks in the painting of their own butterflies.

Later, a thread run thru the body of the butterfly gives it an opportunity to be suspended, as if flying; and a wire across a corner of the room with thirty or forty butterflies and moths hung from it is quite a pretty sight.

Mima C. Doyle, Omaha, Neb.

Bellows Falls, Vt., Jan. 25, 1910.

My dear Mr. Bailey:

I was guilty of sending the little "pung." It was made at home by Harry Holden, a fourth grade boy of Saxtons River, Vt. This pung was the pride of the whole school but they were quite delighted to give it to me to send to you.

The clever boy who made it has since passed to the Great Beyond.

I am,

Very sincerely yours,

Mary E. Baker.

THE ARTS LIBRARY

BOOK REVIEWS

Landscape Painting. By Birge Harrison. 254 pp. 5 x 7 - 2. 24 halftone illustrations. Charles Scribner's Sons. \$1.50.

This book among books on art is as distinguished as one of Birge Harrison's landscapes among the pictures in an annual exhibition. It is the work of a gifted, thoroly trained, experienced, kindly man, who says what he thinks, and feels, and says it winsomely. The reader feels that a strong man has given a warm hand and led him thru the beautiful world and the studios of great painters, with a helpful word at every turn. From the revelation of the hidden springs of landscape art in the first chapter to the convincing prophecy as to its future in the last, the book is fascinating. Here are a few sample sentences:

Color is very closely allied to music. Both are sensuous and passionate, playing directly upon the emotions and producing their effects by some mysterious appeal to the sub-conscious, whose ways have as yet eluded us. Both, in their highest expression, come nearer to the perfect ideal of beauty as felt and understood by humanity than any other form of art.

Drawing is not a virtue to be extolled in a picture, but an essential to be demanded.

For the student who aims to go far in art the golden rule is, one thing at a time. Because a thing happens to exist in nature is no reason why it should be allowed a place in your picture—which is a work of art. Treat nature with respect and affection, but don't let her rule you.

There is not one of these rules of composition, nor one of the old conventional tenets, that cannot occasionally be disregarded to advantage. No! in this I am mistaken. There is one rule at least which must never be broken—the rule which says, "Thou shalt not paint two pictures upon one canvas."

There is only one path by which an individual or a nation can hope to attain to eminence in art, or even in the "arts and crafts"—and that path always leads direct to nature. We may study the antiques, and joy in them, and fill our souls with their beauty, but for our inspiration we must ever hark back to nature and get as near her heart as ever we can.

By the grace of God many of us are born with the sense of beauty; and even if we are gifted with but a tiny spark, this spark can be fostered until it grows into a clear and luminous flame whose light will transform the most commonplace scene or object into a vision of infinite loveliness.

I believe that the final picture must always be painted from memory.

If I were myself asked to supply a formula for the making of an artist, my receipt would be, one part genius and nine parts hard work.

Any reasonably capable youth can readily master all of the technical problems in existence in a few short months, but it requires many a long and weary year to learn to see.

He who attempts to improve upon nature either lacks judgment or is endowed with a conceit so colossal that there is no health in him.

Nature is not all beautiful by any means. But why should we choose to perpetuate her ugly side? I believe it to be one of the artist's chief functions, as it should be his chief delight, to watch for the rare mood when she wafts aside the veil of the commonplace and shows us her inner soul in some bewildering vision of poetic beauty.

The Essentials of Lettering. By Thomas E. French and Robert Meiklejohn. 72 pp. 9x6. Ten full-page plates and 74 figures. Varsity Supply Co., Columbus, Ohio.

The second edition of this book, revised, enlarged and enriched, is "the best yet." How often students and young teachers ask for "the best single book" on some subject. Here is the best single book on lettering. It is best for the following reasons: The authors know the subject in its history, in its modern relations, and in its pedagogical aspects. The plates and figures are well drawn; the text is clear, concise, and adequate; it includes a full, classified bibliography of the subject. From the first sane announcement that "the foundation of lettering is the same for all users, whether the application be on a poster or on a mechanical drawing," to the last suggestion as to how "to shift a line after it has been inked in," the book is an absolutely reliable guide in mechanical and freehand lettering, isolated, or combined with ornament, from antique to art nouveau, straight away or in monograms, ciphers and marks. The well chosen examples of applied lettering deserve special commendation. The term, "Commercial Gothic" should be adopted everywhere at once. The book is well printed, and is designed with such good sense that it will lie open flat, for reference, above the sheet upon which one may be working, taking up the least possible room.

The Arts and Crafts in the Middle Ages. By Julia deWolfe Addison. 378 pp. 5 1/2 x 8. 75 illustrations in line, half-tone and color. L. C. Page & Co. \$3.

The name of the author of this book is in itself a guarantee of excellence. The text reveals a familiarity with original sources, a wisdom in selecting and

grouping the important items and a sympathy in the interpretation of the ancient documents, most welcome to the reader, be he practical worker in craft materials or particular lover of results. Thru it all runs a vein of quiet humor, a note of joy in modern life and the modern point of view. Consequently the reader is happy and optimistic, as he finishes the book, notwithstanding the final sentence. Superb handicraft not only has been, but is to be. The book is a roster of the master-craftsmen, and its illustrations recall some of their most famous masterpieces in gold, silver, and other metals, in enamel, in textiles, in wood, stone, and ivory, in parquetry and mosaic, and upon vellum. A bibliography and index add to the value of the book as a unit in one's working library.

Addresses and Proceedings of the National Education Association, Denver, 1909.

This book of a thousand pages, contains much on industrial education, by President Harvey of Menominee, Miss Gill of Washington, President Butterfield of Amherst, Dean Davenport of the University of Illinois, Commissioner Brown of Washington, Principal Burks of Albany, Commissioner Downing, and others in discussion. The Department of Manual Training reports addresses by the President of the Department, Mr. Addicott, by Mr. Monaghan, Secretary of the National Society for the Promotion of Industrial Education, Professor Clark of Leland Stanford, Miss Rich of Santa Barbara Normal, Professor Chamberlain of Pasadena, President Work of Denton, Texas, Mrs. Richards of Boston, and Dr. Salisbury of Whitewater, Wis. The Department of Art Education reports addresses by Miss Ellis of Cleveland, Mrs. Smith of Newcomb College, Mr. Carter of Denver, Superintendent Elson of Cleveland, and Mr. Henry Read of Washington. Professor Clark of Leland Stanford presents a report on University Entrance Examinations in Art.

Leading Facts of American History. By D. H. Montgomery. Ginn & Co., new edition.

Is of interest to teachers of art from the fact that in its illustrations it presents many good examples of wood engraving. To compare these with the usual halftone illustrations is an educational exercise, especially valuable to pupils of upper grammar and high school grade. "What is gained in speed is lost in power." "There are compensations in all things."

RECENT PUBLICATIONS

A SIENESE PAINTER OF THE FRANCISCAN LEGEND. By Bernard Berenson. A study of Stefano Sassetta, and a comparison of his frescos and panels with those of Giotto and Botticelli. John Lane Co. \$2 net.

A HISTORY OF ARCHITECTURE. By Russell Sturgis. Volume II. This authoritative account of the development of architecture in all countries will be completed in three volumes. Baker & Taylor Co. \$5 net.

HISTORY OF THE FAN. By G. Woolliscroft Rhead. A sumptuous volume giving a complete history of fans and fan-making, and containing numerous illustrations in color, halftone, etc. J. B. Lippincott Co. \$25 net.

WINDOWS. By Lewis F. Day. The third edition, revised and enlarged, of an authoritative work about stained and painted glass, containing descriptions of the world's most famous windows. Illustrated. Charles Scribner's Sons. \$7.50 net.

THE COLLECTOR'S HANDBOOK TO KERAMICS of the Renaissance and Modern Period. By William Cheffers. An abridged form of the author's "The Keramic Gallery," giving representations of the pottery produced in American and English factories. Charles Scribner's Sons. \$1.50 net.

OLD ENGLISH COLOR-PRINTS. By Charles Holme. Special number of the "International Studio" containing forty reproductions in color of representative color-prints of the eighteenth century. John Lane Co. \$3 net.

INDUSTRIAL EDUCATION. Published by the American Federation of Labor. A pamphlet of seventy pages, recording an investigation and a report "by a competent special committee," "the attitude of organized labor and others toward the problem," etc. This important document may be had thru the Society for the Promotion of Industrial Education, 20 West 44th St., New York City.

VOCATIONAL EDUCATION. This circular, issued by the New York State Education Department, by Arthur D. Dean, Chief of the Division of Trades Schools, is a reprint from the last annual report of the Commissioner. It deals with industrial education as it has taken shape in New York, in elementary and trades schools, and in evening trades classes. Mr. Dean is specific and far-sighted in his recommendations. He demands more time for drawing and the manual arts.

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Cover design, Robert J. Wildhack, American Magazine.
"Henceforth David prospered in a humble way," Howard E. Smith, Harper's, frontispiece.
"It will be safer for you in the end not to know any of our names," Lucius W. Hitchcock, Harper's, p. 342.
"L'hiver," Francois Simon, International Studio, p. 321.
Market-place, Damascus, The, Jules Guerin, Century, p. 515.
Meeting the Limited, William Harnden Foster, Scribner's, p. 164.
Morning and Evening, Wheatley, Gillbank, Practical Teacher, pp. 435, 436.
Petunias, Paul Putzki, Ceramic Studio, supplement.
Pupils' drawings, Practical Teacher, pp. 455, 458.
Scooping water, William Harnden Foster, Scribner's, p. 159.
Stencilled sash curtains, Good Housekeeping, p. 255.
Sweetmeat Bazaar, Damascus, The, Jules Guerin, Century, p. 502.
"The Empty Armor began to walk up and down the cell," F. E. Schoonover, Harper's, p. 432.
"The Holy Women and the Angel of the Resurrection," Charles Ricketts, International Studio, frontispiece.
"The Old Garden," William Wells, International Studio, p. 315.
The People of Many Lands, II, A Girl of Holland, Charles Hovey Pepper, World To-day, frontispiece.
"The Poplars," Ferdinand Engelmuller, International Studio, p. 293.

- "There are a hundred men beating the mountain to find you," Lucius W. Hitchcock, Harper's, p. 338.
"To look once more into kindly human faces and steal away," Lucius W. Hitchcock, p. 330.
White World, The, Walter L. Palmer, Palette and Bench, supplement.

NOTABLE DESIGNS

- American Domestic Rugs, House Beautiful, pp. 70, 72.
Apron with Stenciled Decoration, Home Needlework, p. 58.
Bookbindings, International Studio, pp. 298-303.
Book Holder, Manual Training Magazine, pp. 280-281.
Borders and Initials, Robert McQuinn, Delineator.
Brass Work Mallet, Manual Training Magazine, p. 285.
Carved Wood Clock Cases, Palette and Bench, pp. 112, 113.
Chairs, Good Housekeeping, p. 284.
China Decoration, Ceramic Studio, pp. 208, 217-224.
Chippendale Furniture, House Beautiful, p. 55.
Collar and Button Box, Manual Training Magazine, p. 284.
Couch Pillows, Home Needlework, pp. 10-12.
Crocheted Cloak, Good Housekeeping, p. 253.
Crocheted College Robes, Home Needlework, p. 35.
Current Decorative Design: Page Borders, etc., Printing Art, pp. 429-431.
Embroidery, Delineator, pp. 142, 143; Home Needlework, pp. 6-15.
Enamelled Glass Vessels, International Studio, p. 301.
Home-made Books and Covers, Ladies' Home Journal, p. 35.
Illuminated Pages, International Studio, pp. 303, 304.
India Stool, Suburban Life, p. 96.
Irish Crochet, Home Needlework, pp. 17, 18, 19.
Ivory Box with Brass Mountings, International Studio, p. 302.
Leather Applique, Good Housekeeping, p. 252.
Leather Boxes, International Studio, pp. 300, 302.
Leather Card Case, International Studio, p. 300.
Library Lamp, Manual Training Magazine, p. 282.
Metal Lamp Shades, Palette and Bench, pp. 109-111.
Panels, International Studio, p. 299.
Paper Kites, International Studio, p. 325.
Petunia Designs for China, Ceramic Studio, pp. 207, 208, 216-224.
Piano Bench, Manual Training Magazine, p. 283.
Pierced Brass, Good Housekeeping, p. 251.
Pierced and Repousse Brass Work, Home Needlework, pp. 54-56.
Plant Stand, Manual Training Magazine, p. 279.
Raffia Landscape Baskets, Palette and Bench, pp. 115, 116.
Revolving Mirror, International Studio, p. 302.
Stencilled Borders, Home Needlework, p. 27.
Stencilled Sash Curtains, Good Housekeeping, p. 255.
Temple of Isis at Petra, The, Harper's, p. 424.
Toys Carved in Wood, International Studio, pp. 324-326.
Umbrella Stand, Manual Training Magazine, p. 264.
Wall Furniture—lamp bracket, etc., Ceramic Studio, p. 214.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

JANUARY CONTEST

AWARDS

First Prize, Book, a "School Arts Kit," and Badge with gold decoration.

*Tena Press, IX, 40 Brackett St., Portland, Me.

Second Prize, a box of Munsell Colors, Wadsworth, Howland Co., and Badge with silver decoration.

Vernon Cincinato, VII, 136 S. Madison St., Stockton, Cal.

Paul Fenton, IX, Easthampton, Mass.

Lois Miles, V, 3425 Lombard St., Everett, Wash.

Hazel Snyder, V, 3506 Broadway, Everett, Wash.

*John R. C. Stard, VII, Wendell Phillips School, Boston, Mass.

Third Prize, a copy of "Blackboard Drawing," published by The Davis Press, and Badge.

Mondel Butterfield, IV, Academy St. School, Oneonta, N. Y.

Jennie Cobb, VIII, 14 Winter St., Portland, Me.

Florence M. Heritage, High School, Langhorne, Pa.

Elsie Hoffman, _____

Jennie Jerd, Randolph, Vt.

James O'Connell, IV, Prospect St. School, Northampton, Mass.

George Peterson, II, Special, Garfield, _____

Katherine Reed, VI, Methuen, Mass.

George Savary, V, 45 Plimpton St., Southbridge, Mass.

Inez Tress, VIII, Shabbona School, Ottawa, Ill.

Fourth Prize, The Badge.

Frank Allard, IV, Prospect St. School, Northampton, Mass.

Dorothy Black, III, 2 Quimby St., Augusta, Me.

Lily Castle, III, Box 584, Stockton, Cal.

Harry Codling, III, Mt. Vernon, Ia.

Earl Cole, IV, Wilkes-Barre, Pa.

Lucien Cousineau, III, Dominican Academy, Fall River, Mass.

Mabel Goerlich, V, 3701 Smith Ave., Everett, Wash.

Rolla Griffin, VI, Washington School, Everett, Wash.

Ernest Haskell, IV, 8 Noyes Place, Augusta, Me.

*Lillian Lawless, V, Florence, Mass.

Kari Lund, Everett, Wash.

Ruby Luther, IV, 510 Lafayette St., Sioux City, Ia.

*A winner of honors in some previous contest.

Arthur Nielsen, III, Kirkwood School, Clinton, Ia.
 Marguerite O'Brien, Jefferson School, Ottawa, Ill.
 Harry Pomeroy, V, Haydenville, Mass.
 Rudolph Rauch, V, Florence, Mass.
 Beatrice Regnier, IX, 9 Hale's Court, Lowell, Mass.
 Alfred Rohl, 835-35th St., Oakland, Cal.
 Lewis Silva, VII, Provincetown, Mass.
 *Levi Talbot, IV, Pleasant St., Westerly, R. I.
 Stella Whitton, IV, 37 Old Terrace St., Bellows Falls, Vt.
 Alberta Wilkes, VI, 402 E. Rose St., Stockton, Cal.
 Eleanor Williams, III, 80 Gage St., Augusta, Me.

Honorable Mention

Annie Anthony, Provincetown
 Raymond Bartman, Everett
 George Benway, Northampton
 Gertrude Brainard, Oneonta
 Winifred Burt, Methuen
 Anna Butler, Northampton
 Grace Carr, Everett
 Luason Clarke, Westerly
 Beatrice Cloutier, Augusta
 *Angela Crowley, Fall River
 Eva G. Ellis, Augusta
 Eddie Ferare, Westerly
 Ernest Fieldhouse, Methuen
 George Finkbohnes, Stockton
 Anne Fisher, Sioux City
 George Fowler, Everett
 Vincent Fox, Ottawa
 Josephine Garvulenska, Easthampton
 Ethel Goodman, Beaver Dam
 Harry Grant, Augusta
 Julia Guernsey
 Clifford Hagerman, Everett
 Marion Hayes, Florence
 Henry Hershom, Boston
 Doris L. Hird, Lowell
 Vivian Hobbs, Sioux City
 Signe Holgren, Rockport
 Donald B. Hull, Ridgewood
 Leona Jacobsen, Sioux City
 Ora Joalyn, Haydenville
 Marion Kienie, Easthampton
 William Kilborn, Portland

Vera Kuebler, Mt. Vernon
 Mildred Lanphere, Westerly
 Ida Lavallee, Globe Village
 Annie Lavene, Clinton
 Sarah Lowe, Wilkes-Barre
 Lewis Marks, Provincetown
 Ralph Meigs, Bellows Falls
 Joseph Neushotz, Lowell
 Agnes Novacek, Haydenville
 Emily Novotny, Northampton
 Helma Olden, Sioux City
 Marie Olden, Sioux City
 George Peterson, Everett
 Herbert Pickles, Methuen
 Ralph Rath, Ottawa
 Theodore Samsel, Everett
 Thomas Sanders, Westerly
 Mabel A. Shriner, Langhorne
 Joseph Shultz, Wilkes-Barre
 Eula Smith, Augusta
 James Stanton, Everett
 Ruth Stocks, Leavenworth
 *Grace Strong, Easthampton
 Byrl Swisher, Archbold
 Minnie Tate, Beaver Dam
 Ruth Thompson, Southamptton
 Oscar Tom, Sioux City
 Gerald Wardwell, Augusta
 Gladys Wentworth, Bellows Falls
 *Ruth Wickham, Beaver Dam
 May Yelland, Stockton
 Grace Young, Sioux City

*A winner of honors in some previous contest.

Model and object drawing is still the problem. While the work submitted presented fewer vagaries than usual in the subject matter, and less fantastic light and shade, the actual delineation of perspective effects was scarcely, if any, better than in the work submitted a year ago. Model and object drawing is evidently not yet a vital subject from the point of view of the children.

Dear Mr. Bailey:

Fall River, Mass., February, 1910.

Never before have the pupils gone to their Drawing with the interest they have shown since hearing that one of their schoolmates is the fortunate winner of a first prize. In the seventh grade especially, the enthusiasm is at its height. This makes my work ever so much easier, for they are an unusually difficult class to deal with.

Gabrielle has just received her pictures of Japanese birds and animals. She is carried away with the beauty of the prints, and all the other girls are beginning to realize that it is well worth while to "try one's very best."

Gratefully yours,

A Dominican Sister.

Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in he must put a 4 and the date, and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

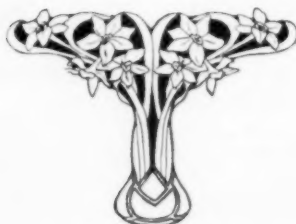
Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prize unless the latest work is better than that previously submitted.

The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

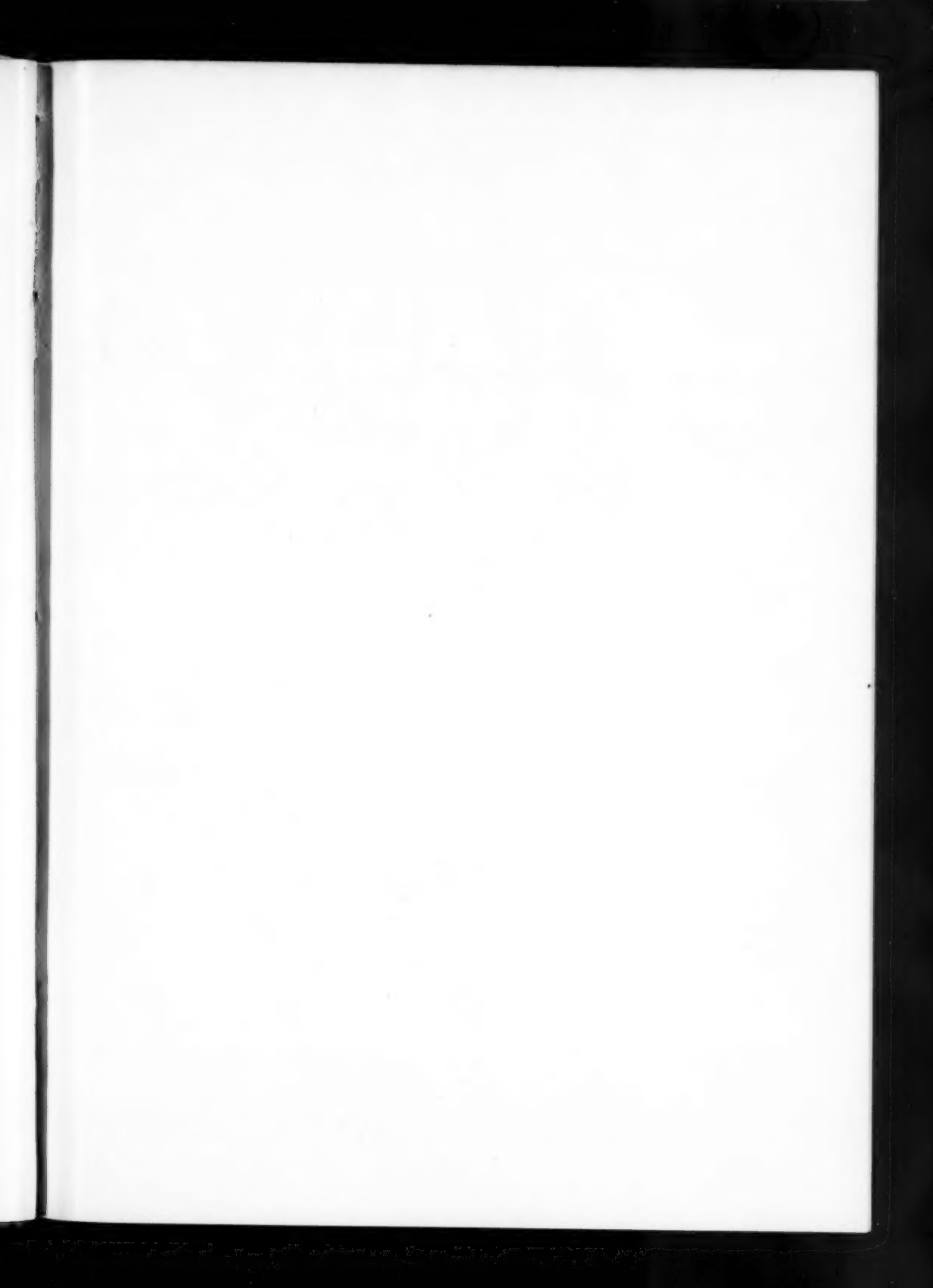
Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.



DRAWN BY E. E. SHEPARD





"AN APRIL VIOLET"

by
JAMES HALL

One of the drawings in the New Nature Packet, "Spring Growths,"
published by The Davis Press, Worcester, Mass.